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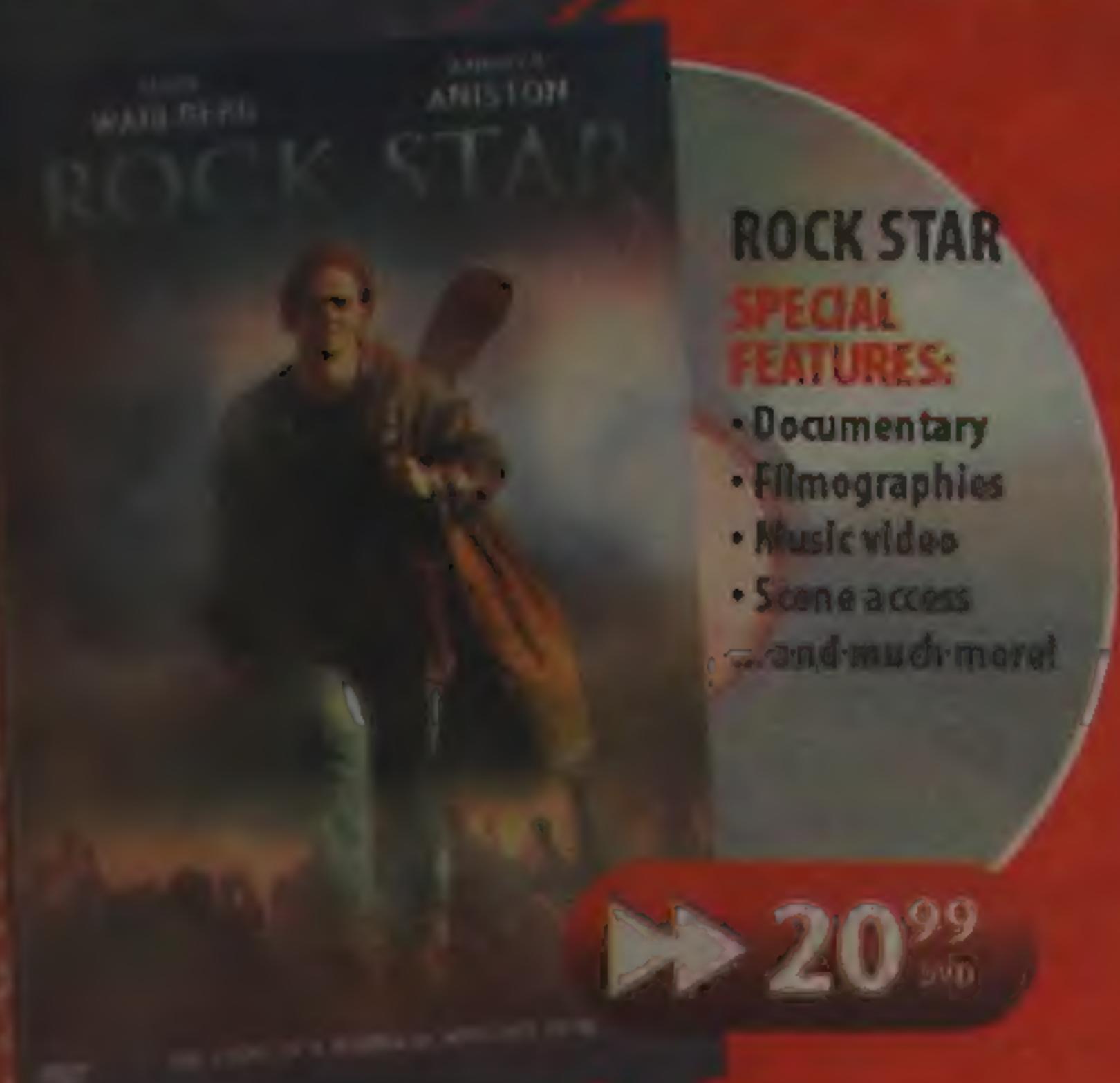
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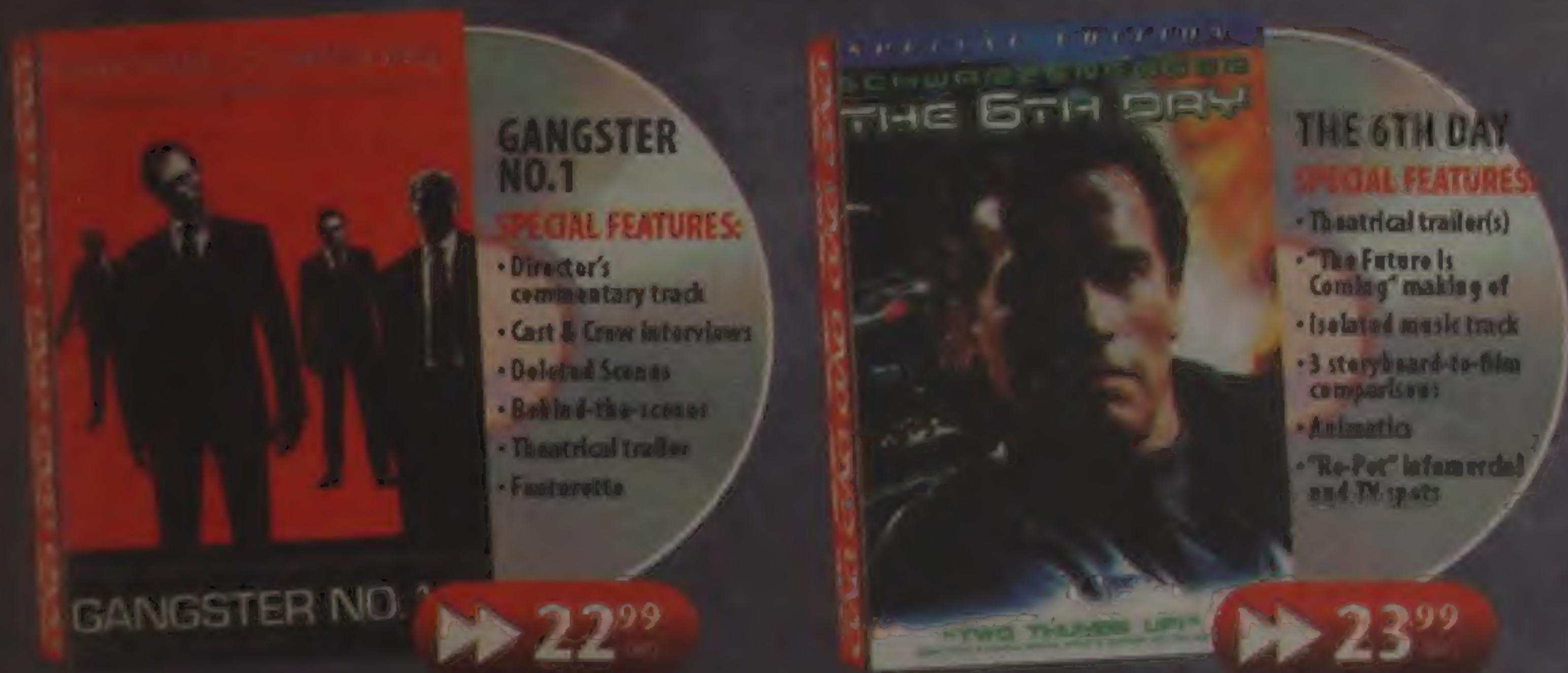
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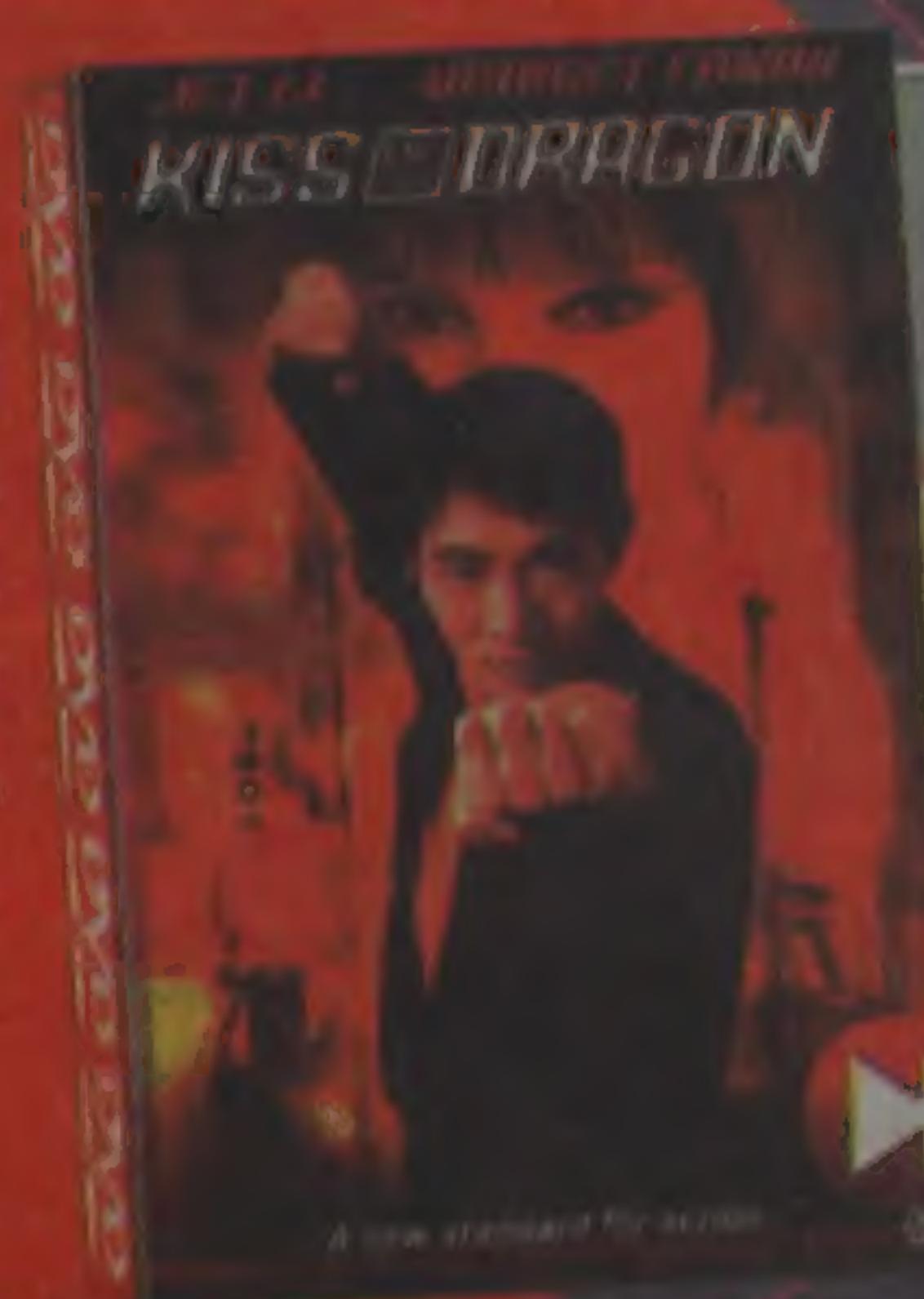
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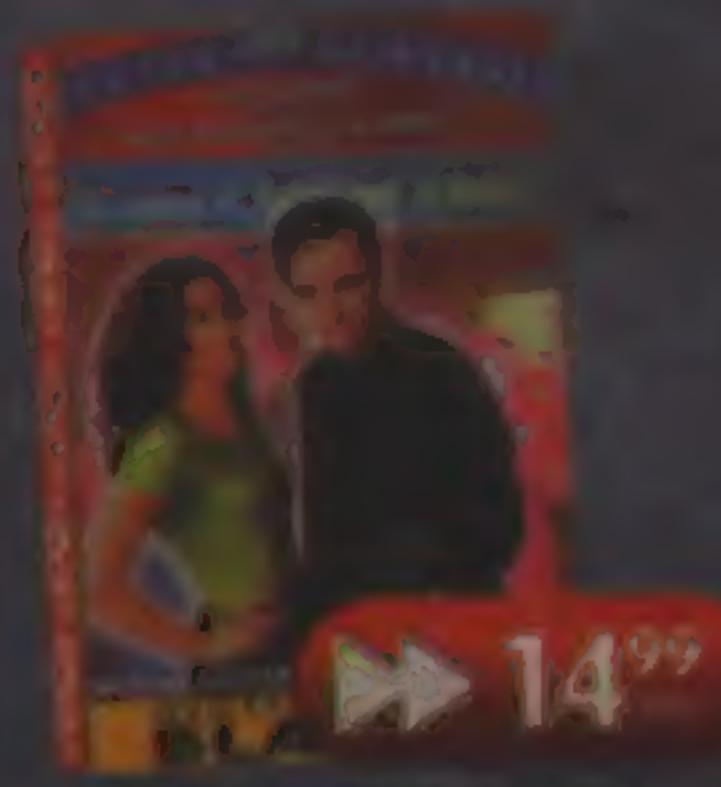
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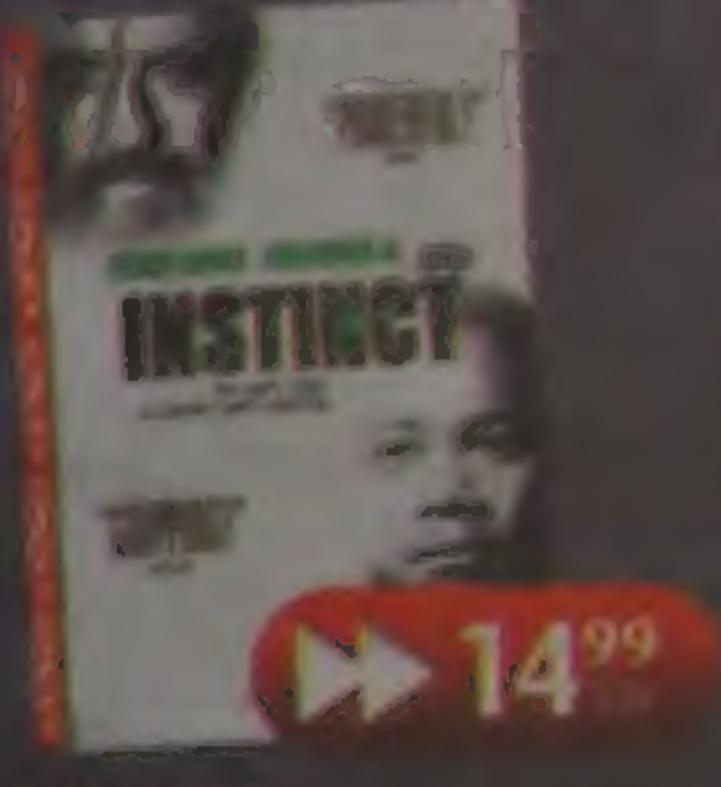
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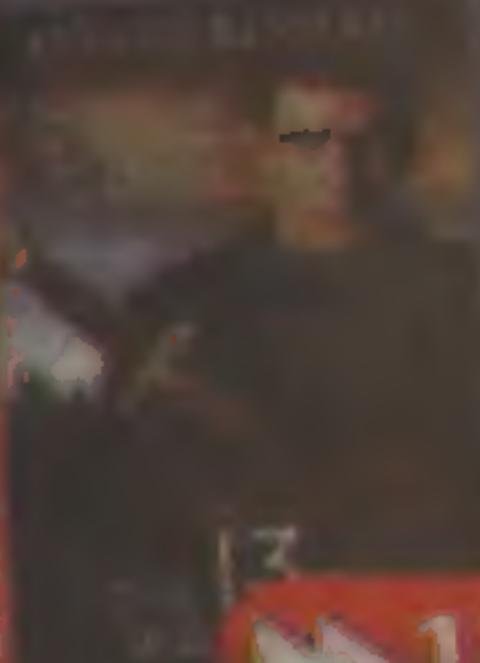


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Clive Barker brings Hell to Hollywood



Ghosts, mutant animals and botched plastic surgery haunt *Coldheart Canyon*

BY PAUL MATWYCHUK

Clive Barker's new novel *Coldheart Canyon* is a variation on that old fantasy archetype of the ruthless Hollywood movie queen who discovers some mystical or occult charm that allows her to stay young and beautiful forever—but at a terrible price. In *Coldheart Canyon*, the ruthless movie queen is a Romanian silent-screen starlet named Katya Lupi, and this being a Clive Barker novel,

the thing that keeps her young and beautiful forever is a mysterious portal into an alternate dimension of unimaginable torture and pain. Specifically, it's a room in the basement of her luxurious Hollywood mansion covered completely in tiles; look close and you'll see that the tiles have images drawn onto them so as to create the illusion that you're standing in the middle of a forest. Look closer and you'll see that the artists have hidden grotesque images of perversion and violence among the trees and bushes; look closer still and you'll realize that it's not an illusion—the images become real, and before you know it you're standing in a terrifying forest full of horrible beasts, sexually depraved men and women and cruel devil-children, all ruled over by Lilith, the Queen of Hell herself.

Into this world stumbles Todd Pickett, a boyish, not-too-bright, not-too-talented, but dazzlingly handsome movie star. After a botched plastic surgery job, he needs someplace to hide out from the public while his face heals. (In one of his subtler touches, Barker teases you by never actually describing what exactly Todd looks like after the surgery; I wound up picturing something like Tom Cruise in *Vanilla Sky*.) His publicist, a control freak harpy named Maxine (a character obviously inspired by Tom Cruise's publicist Pat Kingsley) arranges for him to stay in Lupi's secluded, apparently-abandoned mansion—not realizing that it is still occupied, not just by the ageless, voracious Lupi but by the ghosts of all the glamourous Hollywood celebrities who used to attend

books

reVUE

Lupi's orgiastic parties.

Clive's got a secret

Coldheart Canyon is an absolutely ridiculous book with one of the year (that's Barker himself) in a tuxedo, cigar, earring, dopey-looking David Niven tache), and yet I sailed through almost 700 pages in a matter of three days. You could never fuse this stuff with literature; the plotting is swift, the situations are tantalizingly lurid and Barker has a real pop-novelist's knack of always leaving at least one thread dangling at a crucial juncture before he rejoins any of the other

He also has a tireless imagination that pushes the perverse inherent in familiar horror-ideas farther than any sensible author would ever dare. For instance, the craziest notion in *Coldheart Canyon* is that not only Lupi's mansion haunted, but the ghosts of these dead celebrities have started mating with the exotic animals that have escaped from Lupi's private zoo, creating horrifying offspring that are half-beast and half-movie star. The book's funniest bit occurs when one character pauses in the middle of being attacked by one of "Children" to wonder to himself why the creature looks so much like Victor Mature.

But you can call me Qwaffy

Barker had the material here to inspire Hollywood satire. *Children* are a horrible, wonderfully tasteless parody of the goings-on about the mentally or physically handicapped children of Old Hollywood stars whose existence was carefully hidden from the public but while he has a flair for camp, especially when Lilith shows off her monstrous Qwaffzefoni—I suspect he takes this gothic mumbo-jumbo too seriously for it to seem funny. (The collision between the cynical world of modern Hollywood and the nightmarish world of the minions of Hell should have sent off more comic sparks than this.) Barker's vision is also limited by the shallow conceptions of his characters: he gives us a plucky agent, a vain, shallow movie star, a crass, vulgar studio head, a dumpy, deluded fan-club president and a ice-queen silent-movie star who refuses to provide any unexpected layers beneath those familiar Hollywood archetypes.

Coldheart Canyon is a guilty pleasure, but if you want to read a true Hollywood horror story, try *The Devil's Candy*, Salomon's account of the making of *The Bonfire of the Vanities*, that's terrifying.

Coldheart Canyon
By Clive Barker • HarperCollins
pp. • \$31

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COVER STORY: What happens when a shy, geeky librarian from Elbow, Saskatchewan finds out she's been nominated for a porn industry award—for a video she didn't even realize she was starring in? Well, in Chris Craddock's *Porn Star*, she eagerly attends the ceremony • 41

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Schindler's listeners

"Indiana Jones of water issues" headlines U of A International Week

BY DALE LADOUCEUR

His field may not be considered sexy, but David Schindler's reputation is that of a scientific superstar. The University of Alberta ecology professor is known internationally as the Indiana Jones of water issues. He recently won the prestigious \$1 million Gerhard Herzberg Canada Gold Medal for Science and Engineering for his influential work. And he'll be headlining an impressive roster of researchers and activists who'll be speaking at U of A's 17th annual International Week, which runs from January 28 to February 1.

International Week's theme this year is "Living as if the Planet Matters," a catchall catchphrase chosen in recognition of the 10th anniversary of the Rio Earth Summit and the upcoming World Summit on Sustainable Development, which is being held in Johannesburg next September. The week will focus on social and ecological sustainability and sus-

tainable development in both local and international contexts. Comprised of an impressive 50 events, highlights include keynote addresses by the Council of Canadian's Maude Barlow and Schindler ("Living As If Water Matters"), the Rainforest Action Network's Randy Hayes and Valhalla Wilderness Society's Colleen McCrory ("Living As If Forests Matter"), plus Isabel Altamirano's discussion of options for indigenous peoples in Mexico ("Protecting the Planet: Options for Action"—hey, didn't she get the memo about how to name your lecture?)

Speaking from his home in Edmonton, Schindler explains that since Barlow will be talking about water exports and privatization, he'll focus on water conservation and protection. "I thought I would focus on first Canadian, then Alaskan and finally Edmonton area water problems," he says, "[using] examples of some things we could do better that most people don't realize are happening or think much about. A couple of examples at the provincial level are the effects of overfishing. Most people think that overfishing and water quality are two separate problems—and I will make the case that they are not."

Common farming practices also

have an impact on water quality and quantity in Alberta, according to Schindler. He expresses concern over massive commercial agriculture outfits now being considered by the provincial government, which he feels will only compound our inability to deal with the high volume of farm waste. Schindler mentions several other agricultural water issues: "Bad treatment of catchments [watersheds], cutting all the trees right to the lakeshore, breaking down the banks by letting cows run in and out. One [problem] sort of sets these catchments up for the effects of the other."

Water slips down

Asked about the Alberta government's recent announcement regarding increased industry on the troubled Lake Wabamun, Schindler also responds with concern. "The one thing about Wabamun, and other lakes across this band in the central area, is that the water [levels] are declining," he says. "The fact is that we don't really have an idea of whether industry or climate or, more likely, a combination of both are responsible. Part of it is we don't really have a good knowledge of what groundwater does in the cen-

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Memorializing the Mac-Paps

Campaign to honour Canadian anti-Franco brigade faces battle

BY DAN RUBINSTEIN

Margaret Crang's relatives still debate what she actually did in Spain. Crang, who in 1933 became the first woman elected to Edmonton's city council, was also one of the 1,500 or so Canadians who joined the resistance in the Spanish Civil War. One of her nephews, Donald Crang, believes she also worked as a correspondent for the *Toronto Star*. Another mentions talk of her working as a nurse and having an intimate relationship with Dr. Norman Bethune, who pioneered his mobile field hospital techniques alongside Crang on the bloody battlefields of

the 150 to 200 other Albertans who went to Spain. Plawiuk is a member of the Industrial Workers of the World-launched Alberta Spanish Civil War Memorial Foundation, a new committee whose goal is creating some sort of memorial for the province's forgotten veterans of the war. The group is just getting started now, so details of its plans have yet to take shape. But after memorials were erected in Toronto, Ottawa and Victoria over the last couple of years for Canadians who served in Spain between 1936 and 1939, Plawiuk feels it's time something was done in Alberta.

"They were the first broad-based, international, working-class, anti-fascist army," he says about the largest global volunteer mobilization of the 20th century. "What you had was a period of high unemployment; a lot of people from very diverse backgrounds, from accountants to trade unionists, went. The history of the Spanish Civil War is shared by a lot of people."

This Canuck kills fascists

That history has been captured in prose and film by many people, too. From George Orwell's *Homage to Catalonia* to Ernest Hemingway's *For Whom the Bell Tolls* to Ken Loach's film *Land and Freedom*, the story of the thousands of people who fought with the international brigades is well-documented. Volunteers with very little military training joined the unsuccessful campaign to stop the military coup led by General Franco, who, with help from his pals Hitler and Mussolini, overthrew

Spain's democratically elected government. Most of the Canadians who fought were part of the MacKenzie-Papineau Battalion, named in honour of the 1837 rebels in Upper and Lower Canada.

Despite that link to a domestic struggle for freedom, the Canadian government didn't support citizens who went to Spain. In fact, the Liberal government of the day passed the Foreign Enlistment Act in 1936, decreeing any Canadian who fought in a foreign war to be a criminal. (None of the Mac-Paps ever faced criminal charges—more than half were killed while in Europe.) "They didn't get any support from their government," Memorial Foundation chair Tommie Gallie, a visual artist in Edmonton, says about the men and women who ignored Ottawa's command. "But they weren't mercenaries. They weren't soldiers of for-

tune. They had some ideology in their heads and they took a stand."

The government of Canada has never come out strongly in support of that stand. In the fall of 1997, when surviving World War II merchant marines were embroiled in an ultimately successful fight for federal compensation, NDP MP Nelson Riis introduced a Private Member's Bill in the House of Commons seeking official veterans status (a mostly symbolic act) for the MacKenzie-Papineau Battalion. "We owe it to these individuals," *Hansard* quotes Riis as saying. "There are probably no more than 40 left in all of Canada. Therefore the cost is infinitesimal. I think it would be appropriate to seek some method of saying thanks to the people who led the way in our Canadian fight against fascism and their fight for freedom and democracy."

I'm just a bill

Private Member's Bills need overwhelming support to pass, however, and Riis faced opposition.

"My first difficulty is the tendency to revisit history and through today's sensibilities try to apply retroactive judgments about who fought on the right side and who fought on the wrong side," Quebec Liberal MP Robert Bertrand said in parliamentary debate. "I would not in any way want to encourage Canadians to feel that they have some sanction to take part in the conflicts in places such as Afghanistan, Algeria or Angola," added Edmonton Reform MP Peter Goldring, then the official opposition's defence critic.

Interestingly, the connection to current events in Afghanistan struck a chord with most people interviewed for this story. Gallie said the need to recognize Mac-Pap veterans is more pressing now because of what Canadian soldiers are doing these days, while both of Crang's nephews, neither of whom sees any strong rationale for a memorial, mentioned John Walker, the American citizen caught fighting with the Taliban. "They felt they had to go," Gordon Crang said about his aunt, "but they weren't defending our democracy."

Reached over the phone at his office in Vancouver, where he's worked as the president of a company that builds affordable Third World housing since being defeated in the last election, Riis says the spring 1998 defeat of his bill (only NDP and Bloc Québécois MPs voted for it and it lost 171-66) was shocking. "The people who spoke in opposition," he recalls, "I think they

were feeling sheepish. Most of people said, 'It's a good idea, but there were a lot of 'but' speeches.'

Riis is fully supportive of efforts to create memorials for Canadian veterans of the Spanish Civil War. Someday, he believes, Ottawa will come around and make some sort of official statement on top of the issues and plaques it has already symbolically endorsed. "Eventually," he says, "we'll be more thoughtful and compassionate."

A five-year plan

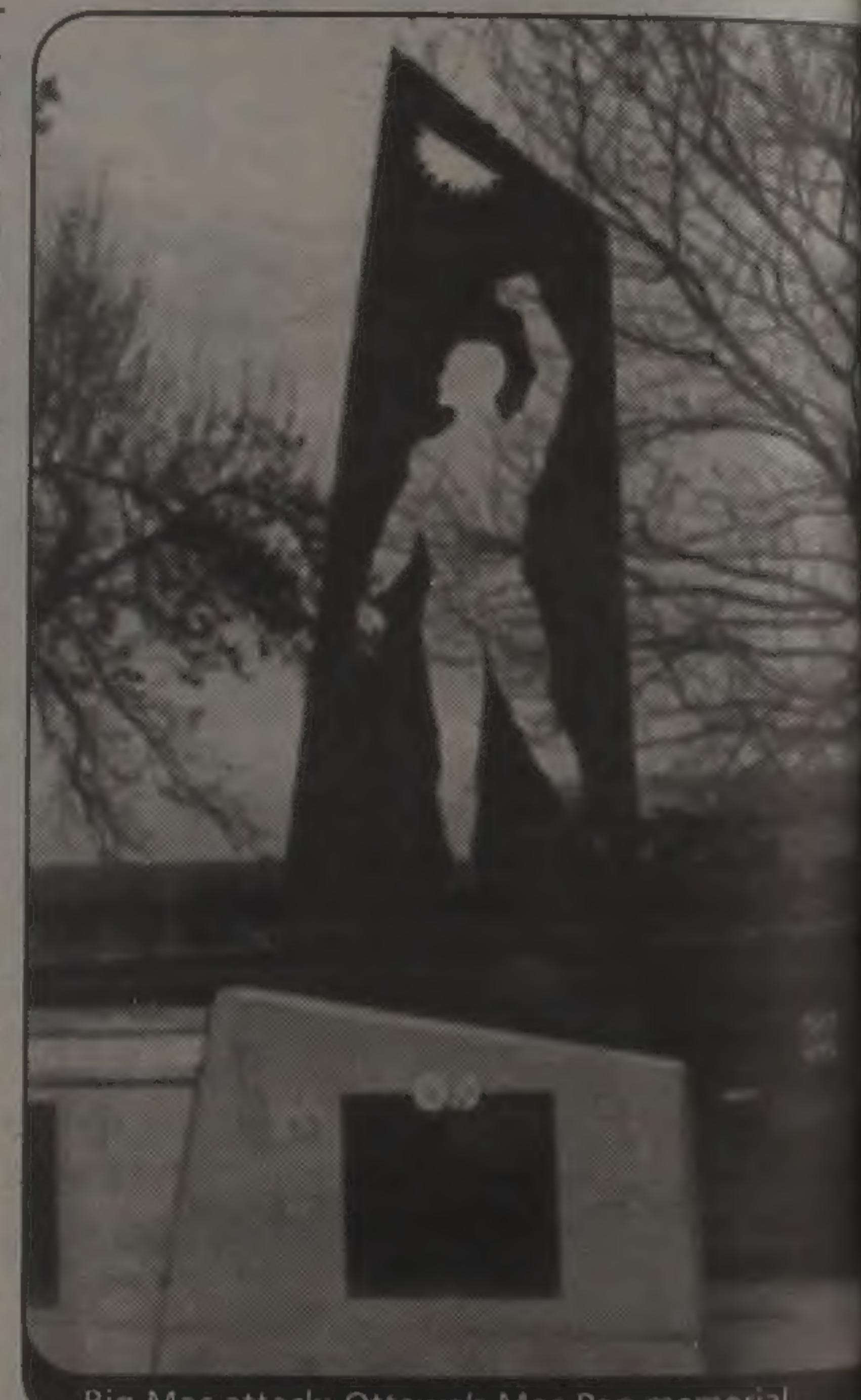
Edmonton could have a memorial in five years, says Gallie, depending on fundraising results. But he doesn't think it will be on the legislative grounds, like the boulder from Spain adorned with a bronze plaque that sits outside the government building in Victoria. City property is a better bet here, he says—especially considering the support people like Margaret Crang received from Edmonton's council and the Edmonton Pub-



Spain. "My mother used to say [Margaret] fired a shot," recalls Crang's nephew, Robert Allin of Calgary. "But it was always said with a twinkle in the eye."

Regardless of whether she wielded a notepad, a rifle or a nurse's thermometer, all of Crang's relatives share at least one memory: she risked her life overseas because she felt compelled to join the fight against fascism. "It's amazing that they went over there and did what they did," Robert Allin's wife Pat says about international volunteers like Crang, who died in Victoria a decade ago. "Margaret was an amazing woman. She's someone people might want to find out more about."

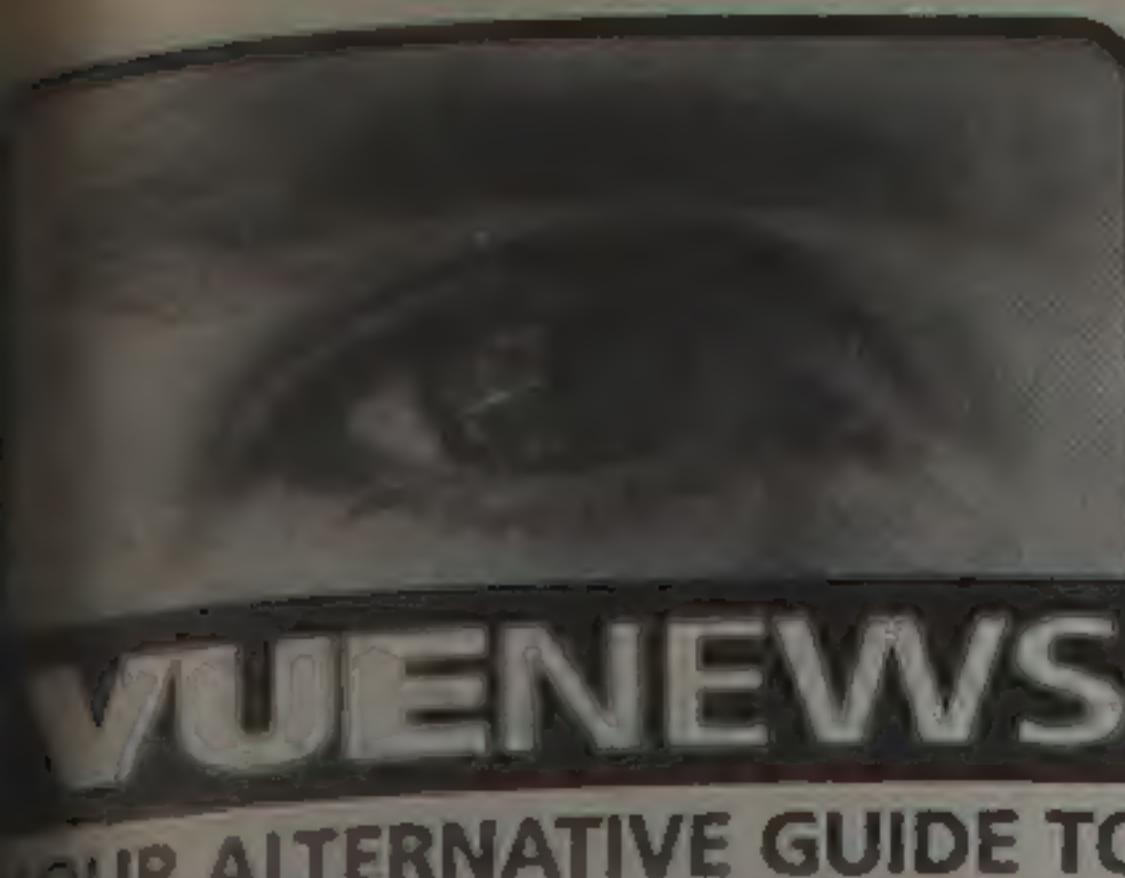
Edmonton labour activist and historian Eugene Plawiuk knows a fair amount about Crang already, but he also wants people to learn more about her life and the lives of



Big Mac attack: Ottawa's Mac-Pap memorial

School Board, groups that were stocked with labour representatives in the 1930s, according to Plawiuk.

If and when a memorial is dedicated in Edmonton, there will no doubt be speeches. And some of the remarks may echo the comments Government General Adrienne Clarkson made in October at the unveiling of Ottawa's Mac-Pap memorial: "Canadians do things for many reasons. We have a free society in which we give each other room to make decisions, to express our own view. And the Mac-Paps decided this cause was important enough for them to face the anger of their government; to face the consternation of many of their fellow citizens at the time and for decades to come; and to face a life afterwards in which very few people would take the least interest in the kind of idealism that had driven them to Spain in the first place."



MEDIA

Fade to Black

EDMONTON—It's no secret that the single-minded, patriotic vision of America depicted by Hollywood blockbusters is a key component of our southern neighbour's suffocating layer of cultural conformity. This is especially apparent when the powerful military of the United States is the subject of a film. But a strange example of this convergence of propaganda and entertainment made local news last week.

Five hundred Edmonton-based soldiers who are expected to leave for Afghanistan sometime next month were treated to a special screening of *Black Hawk Down*, the new war epic about the disastrous 1993 Battle of Mogadishu directed by *Hannibal*'s Ridley Scott and produced by Jerry Bruckheimer, who was also behind last year's *Pearl Harbor*. The idea for the screening, the *Edmonton Journal* reported in a front-page story, came from Lt. Col. Pat Stogran, who'll be commanding the soldiers in Afghanistan. The newspaper also reported that the gritty movie about the disastrous American campaign in Somalia "delivered a sobering wake-up call" to the soldiers, but it "stayed close to the details of the best-selling nonfiction book of the same name"—and that (and here's a wee commercial plug) the event was arranged by A-Channel, Cineplex ETC and Columbia Pictures.

Last week, Vue's Media Jungle reported that *Black Hawk Down* in fact told the truth. A few short paragraphs in the opening sequence imply, for instance, that U.S. troops were sent to Somalia to feed the hungry, when that isn't the main thrust of their mission whatsoever. This week, our film critic pens it to the phony and jingoistic *Pearl Harbor*. But the absurdity of showing *Black Hawk Down* to local soldiers—or even one tiny disclaimer about the film's historical accuracy—wasn't part of the *Journal*'s coverage.

Black Hawk Down received production assistance from the Pentagon, which viewed the movie as an opportunity to "set the record straight" about the Somalia mission. The U.S. is currently considering where to start bombing next once this whole Afghanistan business gets settled. Iraq is a possibility. So is Somalia. And if the American government needs popular support before it can press the red button, why not call on films such as *Black Hawk Down* to deliver? —DAN RUBINSTEIN

MONEY

Credit hogs

OTTAWA—Most consumers don't pay the entirety of their credit card bills every month. Some people can't afford to—that's why they use a credit card. Others don't want to, especially if it's a



Canada 3000 purchase they hope to be reimbursed for. But whatever the reason for carrying over some of your balance until next month, it's usually a shock to see the interest you're being charged.

Liberal MP John McCallum thinks something should be done about bank credit cards charging interest rates as high as 18 per cent when the Bank of Canada's base interest rate is hovering around two per cent. "I think they look grotesquely high, especially at this time of economic slowdown, and I think the banks should lower them," says McCallum, who was recently named Canada's Secretary of State for International Financial Institutions, making him essentially the country's junior minister of finance.

"It's obscene," Consumers' Association of Canada vice-president Jenny Hillard agreed in an interview with the *Globe and Mail*, "when you can only make two per cent [annual interest] off bonds or interest rates on savings in the bank." Canadian Alliance finance critic Jason Kenney didn't take the same critical tack, instead pointing out the hypocrisy of McCallum, who was the Royal Bank of Canada's chief economist before being elected to represent voters in Markham, Ontario in November of 2000. "I think it's rather peculiar that someone who benefited from the credit card business is now posing as their enemy," said Kenney. "It rings pretty hollow."

For their part, the banks that issue these high-rate credit cards figure people should opt for lower-rate discount cards (that don't offer extras like travel insurance or reward points).

Or maybe—and here's a radical idea—Ottawa could do something that helps consumers despite its impact on big business. After a cabinet meeting during which he shared his views, however, McCallum toned down his stand and said there wasn't much the federal government could do to get banks to lower credit card interest rates. Well, maybe that's a problem too. —DAN RUBINSTEIN

ECONOMY

Homely economics

OTTAWA—if you ask the Liberals, they'll say it's a good thing the post-September 11 recession hasn't hit Canada as hard as the United States. If you ask the NDP, they'll tell you that the reason the recession is hitting so hard in Canada is our reliance on the U.S. economy.

Those were the mixed messages coming out of the capital after the Prime Minister's Office disclosed Canada's rising unemployment rate. Canada's jobless rate now stands at eight per cent, but the PMO tried to put the best spin possible on the figures.

"At the same time, given the global economic slowdown that has been in evidence for some months, an increase in unemployment was not unexpected," the PMO explained. "There is no doubt that the Canadian economy is feeling the effects of a slowing world economy. However, thanks to prudent fiscal and economic policies, Canada is in excellent position to weather the current slowdown."

Even with the rise in unemployment, the Liberals pointed to the fact that the job market has been flat in Canada since the September 11 attacks while it declined by 0.7 per cent in the U.S., proof that Canada is weathering the storm better than our NAFTA neighbours to the south. And the Grits are hopeful that current low interest rates and the \$26 billion in new federal spending enclosed in the 2002 budget will stimulate the job market.

But according to NDP finance critic Lorne Nystrom, the Liberals' we're-doing-better-than-the-USA stance is pure poppycock. After all, right before the announcement from his office, Prime Minister Jean Chrétien said that Canada must wait for the American economic picture to improve before this nation can begin to fully recover—mixed messages, perhaps?

"Mr. Chrétien is completely out of

sync to believe that Canada must be beholden to the United States to improve the standard of living in this country," Nystrom told the *National Post*. "There is a lot we could do to stimulate the economy."

The NDP would like to see an extra \$10 billion in federal spending, but such an increase could accelerate a drop in the value of the dollar, as well as halt the interest-rate slide. —STEVEN SANDOR

SPORTS

Brisebois boors booted

MONTREAL—Going to a hockey game and booing an overpaid, underachieving player on the ice down below is a Canadian tradition. So is holding up a sign (when you put down your cup of watery draft beer). But combine the two—in Montreal, at least—and you might get yourself booted out of the rink.

That's what Al Penta learned at the Molson Centre recently when he and a bunch of friends brought placards and a banner criticizing Montreal Canadiens defenceman Patrice Brisebois, who's having a lousy season after signing a multimillion-dollar contract extension. Penta was told by ushers that as long as his signs weren't vulgar or oversized there would be no problem. But when his crew displayed messages like "Brisebois" and "\$17-million Wasted" they were confiscated by security staff.

"What, you're not allowed to say a millionaire hockey player is overpaid anymore?" Penta said to *Southam News*. Montreal Canadiens spokesman Donald Beauchamp explained that signs will be removed—diplomatically—if they might become "a source of friction between groups of fans." Simon Garner, the head of the Corel Centre, where the Ottawa Senators play, said the type of signs Penta had would be okay in his arena. But maybe that's just a guy in the nation's capital being diplomatic. —DAN RUBINSTEIN

VUEPOINT

BY DAN RUBINSTEIN

A Bard reign's gonna fall?

I have a confession to make: it wasn't until quite recently that I started appreciating (i.e., actually *enjoying*) the plays of William Shakespeare. I have another confession to make: it wasn't some high-falutin' performance at the Stratford Festival or the recreated Globe Theatre in London that won me over—it was Edmonton's own Free Will Players doing the light-hearted comedy *The Two Gentlemen of Verona* at the River City Shakespeare Festival in Hawrelak Park that showed me the light after all these years of indifference.

While I don't consider myself a true Shakespeare aficionado just yet (I enjoy my can of beer during the intermissions as much as the action onstage), I've become a habitual supporter of our city's contribution to the Shakespeare-in-the-Park phenomenon. And not just for my own sake; seeing children laughing and genuinely having a good time at an outdoor play when they could be at home plugged into the TV is a truly reaffirming part of the experience.

I'm also a sports fan. (Some habits never die.) I'm looking forward to watching the Canadian men's hockey team seek redemption at the Salt Lake City Olympics next month and I've never met a televised basketball game that I didn't like. But when the City of Edmonton landed a slot on the International Triathlon Union's World Cup circuit for the next three summers—and risked harming annual events like the River City Shakespeare Festival—it was easy to pick between sports and arts.

Granted, it's not one or the other. The triathlons are coming to Hawrelak Park for the next three years and the theatre won't be displaced. But Edmonton bills itself as the festival city, yet it's giving preferential treatment to a competition for elite athletes over a festival that's been around for more than a dozen years.

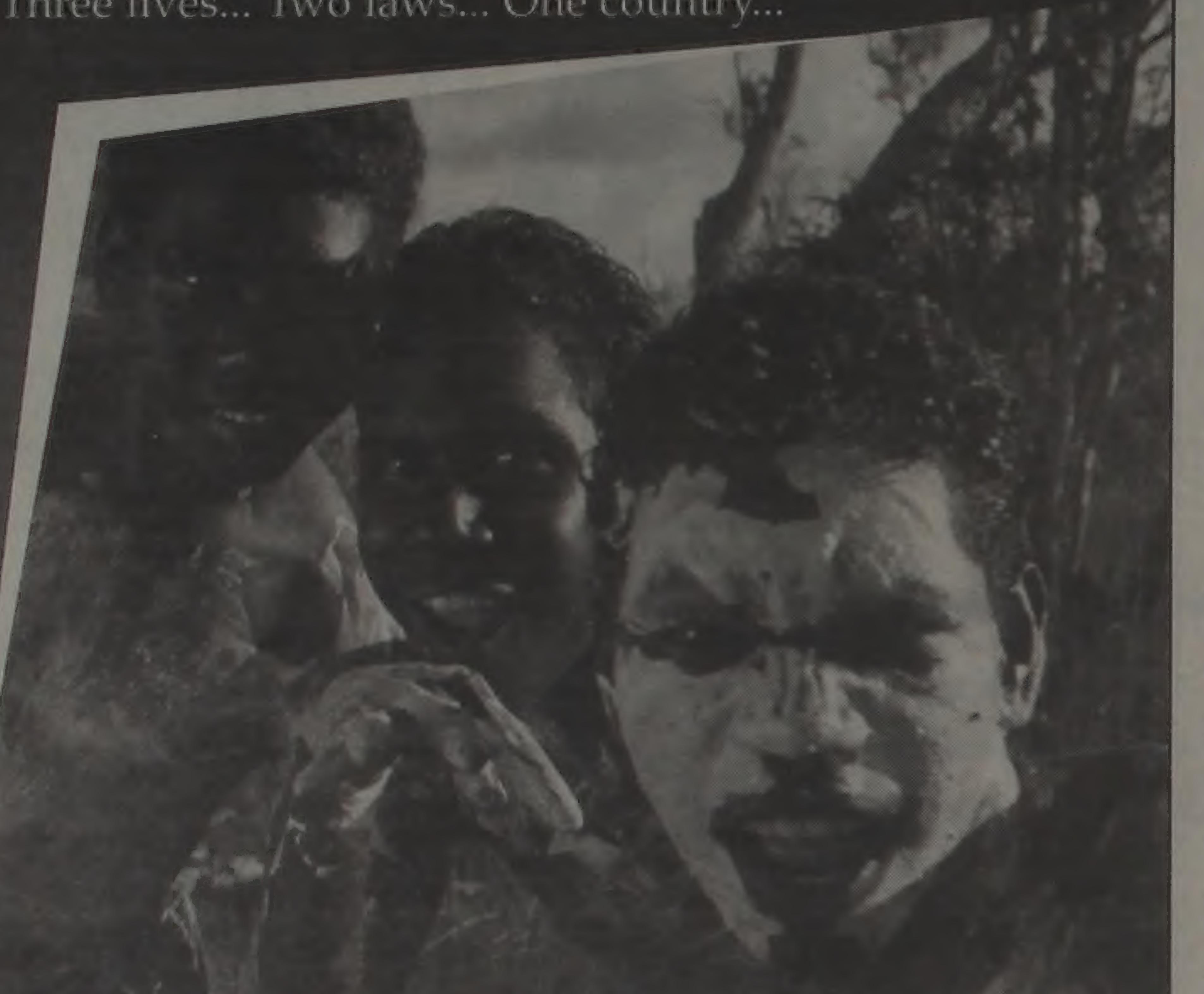
Last year, the Shakespeare festival moved its schedule ahead by a week (and had to work harder to sell tickets because it started before the end of the school year) to accommodate a pre-World's triathlon in the park. Now the three-and-a-half week lineup of plays will face conflicts with mid-July triathlons for the next three summers—and the Free Will Players only learned about the city's plans by reading the newspaper. "It's frustrating to see how they regard the importance and quality of our work," Free Will GM Linda Huffman said to the *Edmonton Journal* about city council.

The city also wants to treat the pond at Hawrelak Park with chlorine, which would make it unlivable for snails and salamanders but better for triathletes. Its treatment of the Free Will Players as second-class citizens is just as unsustainable a practice. ☀

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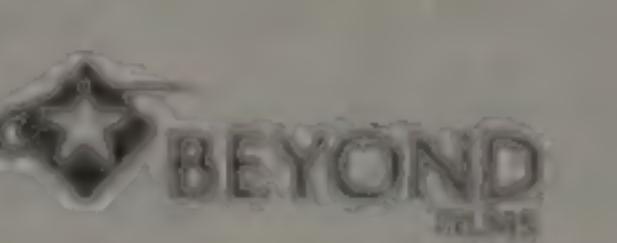
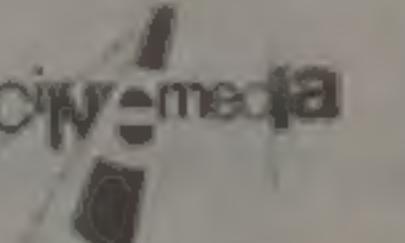
Film Introduction by Maria Campbell

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Yolngu Boy is produced by the Australian Children's Television Foundation and Burrundi Pictures, with the assistance of Film Victoria, a division of Cinemedia, SBS Independent, and the Northern Territory Government. Financed by the Australian Film Finance Corporation and the Australian Children's Television Foundation. Distributed in Australia and New Zealand by Palace Films. Distributed internationally by Beyond Films.

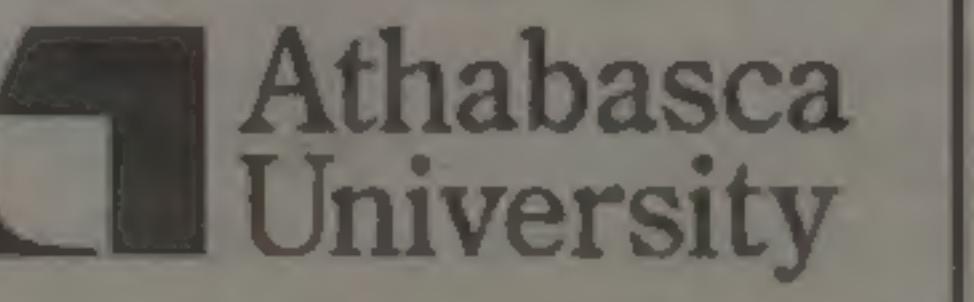
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Indigenous



Down in Mexico

Vue Weekly's film critic escapes the cinema and goes to Mexico City

BY JOSEF BRAUN

When I descended into Mexico City for the first time nearly three and a half years ago, I swore I could smell the stench of car exhaust, overflowing garbage, piss, shit and death right there on the plane. Was it just my imagination? Most likely. Yet as a first impression of the world's most (over)populated city (at a current estimated population of 22 million, it's a mere three million shy of the entire population of Canada), it seemed nonetheless appropriate. I've seen a handful of the world's major cities in my time, but no other place I've been to has possessed this same sense of endless urban sprawl, of searing division between upper and lower classes, of palpable potential for violence, of hordes of people all trapped in a bustling, confined space that, due either to the tensions within its populace or the gurgling tensions below the city's crust, seems perpetually about to collapse into itself. Needless to say, it's one of the most exciting places I have ever been.

If you can get past the ubiquitous filth and pollution (which in no way reflects upon its generally conscientious citizens as individuals), Mexico City's abundant cultural offerings are almost intimidating—you will never run out of things to do. On my first visit, my companion and I took in as much as we could, my fondest memories being our visit to the Museo Dolores Olmedo Pantiño (a tranquil, gorgeous 16th-century hacienda of exotic gardens, wandering peacocks, 137 works by Diego Rivera, a room full of Frida Kahlo and loads of quirky odds and ends like Emperor Maximilian's 365-piece silverware set) and the Museo Leon Trotsky (which is actually the house Trotsky lived in from the time of his falling out with Rivera and Kahlo in 1939 to his assassination in August of 1940—you can still see the dozens of gaping bullet holes in his bedroom wall from the first attempt on his life there). My biggest regret from this last trip was never hooking up with our guide at the Trotsky museum, a young writer of mixed race who, spurred on by my interest in Soviet history and naïveté regarding current Mexican politics, invited my girlfriend and me to a clandestine Communist Party meeting. (Raphael, if ever you read this, *lo siento, mi amigo.*)

The diopadre of soul?

This time around, however, after an exciting ride from the airport through the city's permanent gridlock (with my pair of non-English-speaking cabdrivers hilariously singing along to James Brown's

grunts and howls in "I Feel Good" it blared on the radio), I decided to go the opposite route and spend few days doing little more than strolling lazily through the beautiful Alameda Central (the enormous well-kept park incongruously located right in the heart of downtown) and indulging my appetite for the only thing I would consider myself an international aficionado of: the big breakfast. Mexicans like their eggs and meat and grains and coffee, and they serve them up like nobody's business. My first breakfast was at the self-explanatory Restaurante El Vegetariano, where I had delicious *huevos poche* on a tostada with a sprinkling of *quesillo* (Oaxacan string cheese) and tomato covered in a smooth green chili glaze aside flavourful black beans. I washed this down with a delicious *café con leche* that put the mud I usually drink in Canada to shame. It was delightful.

Not satisfied with just one breakfast, however, I only made it a few hours before I sat down at the lunch counter at the Café El Popular, a favourite haunt from my last visit perfectly situated just a block and a half from the Zocalo (the city centre) and surrounded by many of the city's best ultra-cheap hotels. (Mine was directly upstairs and cost me a mere \$17.50 a night.) Open 24 hours a day, El Popular is an old-school diner so wonderfully kitschy it has no idea it's kitschy at all. The booths are so small you'd think they were made exclusively for midgets (granted Mexicans generally aren't the largest people in the world), the hard-working waitresses still wear the same short-skirted, peach-coloured uniforms they wore when the place opened decades ago and, to my delight, they have attitude to spare. They pour the *café con leche* right in front of you so you can tell them exactly how much espresso you want, and give you a hard time if you don't order lots of food. It's great. I had more eggs with beans and hot sauce—but with meat this time, and lots of it.

Of course, after this point I couldn't bring myself to sit down for a meal for a while and settled for a favourite late-night snack: a fire-roasted corn on the cob smothered in mayonnaise, *quesillo* and chili powder, bought for about a dollar from a woman set up right on the Zocalo. You haven't eaten 'til you've had one of these, I'm telling you.

Take me to the Rivera

My belly full of excessive protein, I decided to beat the mid-afternoon heat that day by revisiting the Museo Mural Diego Rivera, my sole tourist attraction this time around. Located right off the Alameda, the museum houses Rivera's famous gigantic mural *Sueno de una Tarde Dominicana en la Alameda*; encompassing as it does nearly every significant figure in Mexico's violent history, I still found

SEE PAGE 12



THREE DOLLAR BILL

By RICHARD BURNETT

straight jacket

wound up in a dyke bar a few weeks ago with some female friends after checking out ab-fab stand-up comic Margaret Cho slay a mainly queer audience at a comedy club. No, bless her, joked that after September 11 she felt the need to give something back to America. So, she said, she decided to trek to Ground Zero to give firefighters daily lowjobs. "And I discovered something about myself," Cho cracked. "I've lost my gag reflex."

Cho bid us adieu with a call to love ourselves and our bodies, no matter how fat or skinny we are. Because none of us look perfect, especially when we're having hardcore sweaty sex. Which reminded me of the time one guy—we'd been fuck buddies for about three years—pointed to my tummy in the middle of a hot, hot summertime afternoon sex and told me right then and there, "You've put on a little weight."

To which I quipped, "Shut the fuck up and stick your dick up my ass." Talk about coitus interruptus.

Cho also got me thinking about how queer folks—especially gay

international Week

Continued from page 5

part of the province."

Ever since the tainted water outbreaks in Walkerton, Ontario and Hafford, Saskatchewan, the importance of clean water has gained national attention, says Nancy Hannemann, global education coordinator at U of A's International Centre and an International Week organizer. "Now," she says, "with the Alberta government considering diverting northern Alberta's water to the south, this forum is even more timely. Albertans are now considering issues that are of concern to many other peoples and nations globally. In fact, water is in such short supply, the United Nations warns of water wars this century."

Schindler's "Living As If Water Matters" session will include specific information for Edmontonians, like the significant cost of urban sprawl. "Locally I was going to show examples of all the lakes and streams that have been destroyed by Edmonton in the process of its expansion," says Schindler, "and show examples of how we mistreat streams and wetlands."

International Week will wrap up on Friday, February 1 with a percussion concert, Rhythms of the Planet, featuring performers like the Okoto Dancers and the Vlajante Drumming ensemble. For information on the event, phone 403-229-6441 or check out www.internationalweek.ca.

men—approach sex. In the straight world, expectations of commitment often stand in the way of "it's-just-great-sex" arrangements.

Like "Sextalk" columnist Simon Sheppard says, "The standard het arrangement of dating-then-marriage-then-sex, or its more modern variant with 'bed before wed,' is only one of many possibilities for gay guys, who frequently get to know one another through sex."

What was great about my fuck buddy—also known as a "bufu buddy"—was that we never hung out, so to speak. We didn't go to dinner, the movies or see Margaret Cho together. We never even really discussed what was going on in our lives when we did hook up. I'd arrive at his place and within minutes we'd get down to it. Our relationship was strict-

ly about sex. In fact, if I even opened my big mouth, it got filled up real quick. Then, after sex, we'd shower, have tea and split.

Now, I've always said women generally become good friends before having sex whereas gay men often fuck one another, then become good friends. I've also slept with many friends over the years—not all of them gay. Still, following one out-of-town one-nighter, my friend told me, "Oh my God, I can't even think about our having sex—you're like a sister to me!"

Even bufu buddies veer off the tracks between stations. "He can be loads of fun, sometimes sex gets better and better and you have the comfort of knowing you can get lucky just about anytime with little more than a phone call," author Dan Anderson explains in his hilarious book *Sex Tips*

for Gay Guys (St Martin's Press). "At some point, however, you begin to wonder if your bufu buddy is your boyfriend, and whether to assume that you're definitely getting together next Saturday night. Soon enough, you and your bufu buddy have 'the talk,' the dreaded 'relationship' word comes out and before you know it, your bufu buddy morphs into some guy you say hi to when you run into him at a bar."

Or at the grocery store, which is what happened to me. Though I ultimately lost my fuck buddy because of friendship—or, rather, because we never really wanted to become friends—I have never lost a friend because of sex. That's mainly because once the sex is out of the way, one can get on with the business of being lifelong friends.

I'm not saying all of my important

friendships begin this way (most haven't), nor am I saying that bufu buddies never become friends (most don't). What I am saying—and what Margaret Cho's queer audiences understand and respect—is that one of the nice things about being gay is we get to invent our lives outside the mold of traditional families.

There is room for dear friends you fucked a decade ago, the close confidant who shares your bed every now and then and the sex-buddy who's also a casual friend. There are those who want to get married and there are life partners for whom fidelity does not necessarily equal monogamy.

Each relationship has value. And as long as we're honest with ourselves and our partners, we can slowly change our world for the better, one day and one love affair at a time. ☺

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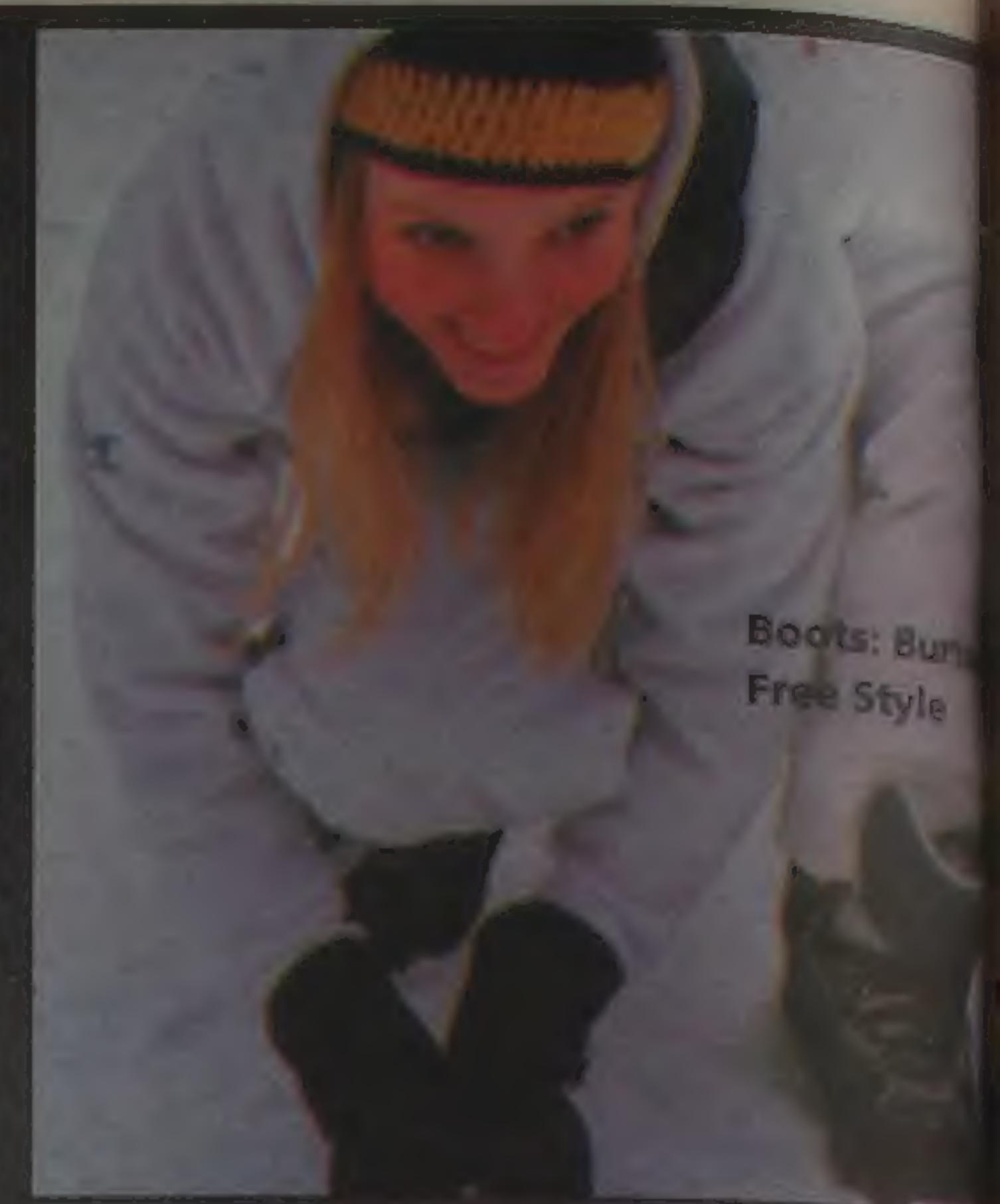
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Free Style

Slope and glory

Practicality may outweigh style when it comes to skiwear

BY JULIANN WILDING

If you're planning to actually hit the hills this winter (and not just schmooze in the lounge) you should first educate yourself on outdoor winter necessities. There are some quite simple things you should ensure you're aware of before you get dressed; how much fun you have skiing or boarding and, consequently, how good you look sailing down the

mountain directly depend on how warm, comfortable and dry you are.

I know that by now there's not a soul living in Edmonton who isn't aware of the importance of layering their clothing in the wintertime, but let me emphasize it once again, just in case. Layering traps the warmth your active body creates and keeps it in close, where it's useful, rather than letting your sweat chill and freeze into an icy layer under your jacket. You can also modulate how warm or cool you need to be by adding or removing layers, and if you're not sold yet, remember that layering is a good excuse for adding a plethora of warm items to your

wardrobe—you need more because you're wearing more, right? Long-sleeved T-shirts underneath sweaters, a vest and then your jacket... it sounds like a lot, but you'll be toasty warm and comfortable, and if you're comfy you can execute those graceful turns all the more beautifully as you arc down the mountainside.

Take off your snowpants and jacket

A technical, well-put-together jacket and a pair of durable snowpants are musts for any sort of snow sport—and your willingness to spend that extra bit of money will determine how well your get-up will perform. Getting help from an expert will work in your favour if you're inexperienced, but there are a few basic things I can fill you in on if you're thinking of purchasing some new duds this winter. Look for lines that combine all of the important elements: leading fabrics, technical construction, durability and, of course, funky, interesting design elements. Westbeach, Helly Hansen, Burton and Options/NFA are leaders in all these categories as well as aesthetic appeal; they're all available at Stratotech.

Your jacket and pants should be

waterproof (the label will tell you approximately how many millimetres' worth) while at the same time providing a certain amount of breathability (again, each style will tell you how many grams' worth). You'll also want your jacket and pants to be quite lightweight. Most have a 100 per cent nylon outer layer and are then insulated and lined, sometimes up to three or four layers. (Look for insulation by Thinsulate, HoloLoft or LiteLoft—these synthetics are lightweight microfibres that provide superior warmth without excess bulk.) Also, look for a tech mesh, waffle or brushed tricot layer to wick away sweat and aid breathability. Many nylon jackets being produced these days come already coated in Teflon, a fabric protector manufactured by DuPont, the creators of Lycra and Tactel. Fabric protected by Teflon has an extra edge on water resistance: water rolls off and soils or stains are easy to wipe away. Teflon doesn't affect the garment's breathability, nor do washing and drying nullify its powers. In fact, tumble-drying only enhances the qualities of Teflon.

After you find a jacket and pants that fit your basic requirements, you can start deciding which number of

funky details you want and need. Removable hood and snow cuffs, inside Discman pocket, venting, built-in articulation, inner wrist and taped seams, draw cords on your jacket, waist-cinch straps on your pants, PVC butt padding... the list goes on. Even cellphone pockets seem to be necessary on this year's jackets. You'd better be an important call if you're going to answer it while you're flying down the mountain. Don't something with more gadgets than you need unless you really like paying for multitechnical options; they're only worth it if you use them.

When your basics are all taken care of, don't forget about the little things. Getting some serious goggles or mitts, headgear, a scarf and a good pair of goggles are vital complements to your stylish ensemble. This is one case where you can say with all honesty and without exaggeration that intelligent accessorizing could save your life.

Photos: Francis Tetro

Model: Anika (Mode Model)

Location: Snow Valley Ski Club

Assistant: Cheri

Clothing: Stratotech

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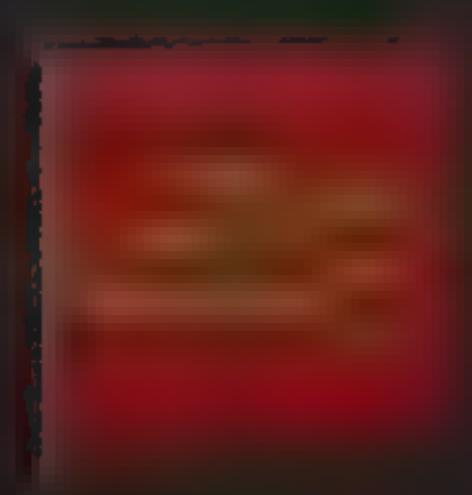


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AS SEEN BY



du Maurier ARTS

Mexico*Continued from page 8*

myself transfixed by its sheer vastness and spectral beauty. But this time around, I felt most drawn to the strange self-portrait of Rivera as a small, ridiculously-dressed child (complete with his weird, womanly hips), smiling, holding hands with the elegantly adorned figure of death and dreaming of an adult Frida Kahlo, who appears behind him

holding a yin-yang. The trio stands in the mural's only real focal point, impishly winking at the viewer, implicitly acknowledging the lack of easy meaning to be found in the labyrinth of images surrounding them in spite of their heavy historical significance. This sense of lightness and contradiction stayed with me for the remainder of the day.

Walking back out into the Alameda afterward—the very setting of the mural itself—I saw two things that somehow encompassed the

experience of this city for me. First, I saw at least five couples intensely making out on park benches or on grass or just in the middle of the path with a jarring openness that betrays the culture's often conservative demeanour. Second, I saw about two dozen, mostly young, aggressive-looking male police officers stalking about with shotguns cocked and looking more than ready for God knows what to happen. I wonder which came first in Mexico City: the rampant crime or the heavily-

armed, trigger-happy cops? And also, how amazing that these lovers embrace and share such affection so unabashedly amidst all this seething tension and hostility! But, having neither a desire to get shot nor anyone to kiss, I soon retreated to my hotel room for a good night's rest. Tomorrow I leave for Oaxaca. ☺

Josef Braun's second dispatch from his trip to Mexico will appear in the February 7 issue of Vue Weekly.

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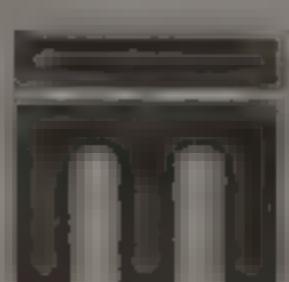
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sleep. During sleep, your muscle
tissue is repaired and your sero-
tonin levels are replenished. That's
important because without enough
serotonin you're going to crave
carbohydrates.

Stick to whole grains, veggies,
fruits and organic protein foods
(yogurt, meat, fish and soy iso-
lates). Protein indirectly stimulates
fat cells to release fat
for fuel and helps
build muscle. A
state-of-the-art

approach to getting
your fat percentage down includes
keeping insulin levels down. High
insulin levels encourage the con-
version of food into fat. Processed
foods are insulin's siren call, and
the hormone will come running if
you eat sugar, white flour, ice
cream, chips and soft drinks.

Walk into any health food store
and you'll see a zillion products that
claim to help you lose weight natu-
rally and easily. Research backs
some of these claims. Chromium,
for example, will help keep your
blood sugar even and the available
research on Citrus aurantium
extracts indicates they'll help you
burn fat faster. Essential fatty acids
like evening primrose oil have been

studied as weight-loss aids, but
results are mixed. Mixtures that
contain ephedra (ha huang) are
dangerous to your health. Better to
be gentle with yourself and take an
approach that's sustainable over the
long haul.

Gymnema sylvestre: candy's archenemy

Here's some further advice from a
variety of experts on improving
your physique through diet and
exercise.

"Chickweed herb (not root) tea
has been used for centuries in
weight management. Drink two or
three cups a day before or after
meals. Gymnema sylvestre anes-
thetizes the sweet taste buds and
thereby reduces cravings for sweets.
Greens powders help boost the effi-
ciency of organs and reduce crav-
ings that are due to
malnourishment caused by the fact
that our soils are so mined these
days." —MARION MARSHALL, MEDICAL
HERBALIST

"When your body is busy man-
aging a food sensitivity (like wheat,
dairy or sugar), you don't have ener-
gy for losing weight. I use chromi-

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"Unfortunately for most people," says Eker, "your current blueprint will stay with you for the rest of your life, unless you identify it and change it. There is a powerful, one evening seminar that will do just that. It's called The "Millionaire Mind. The Secret Psychology of Wealth." In this seminar you will learn how to completely recondition yourself for financial success. For many people, the change will be immediate and permanent."

Here's just a portion of what you'll learn!

- The 5 ways rich people think differently than the poor & middle class.
- The hidden cause of almost all financial problems
- How your childhood conditioning is affecting you financially today.
- Why knowledge & skill do not create wealth.
- How to reset your financial thermostat for "automatic success".
- How to create so-called "luck" and actually attract money.
- How to make your "mind" work for you instead of against you

Eker explains, "Your outer world is simply a reflection of your inner world! A lack of money is not a problem, it is merely a symptom of what's going on underneath! The fastest and only way to permanently change your financial situation on the outside, is to first change it on the inside." Eker should know, using this strategy he went from zero to millionaire in only 2 1/2 years!

"Give me 5 minutes," says Eker, "and I can predict your financial future for the rest of your life! How? By identifying your 'personal money and success blueprint'." According to Eker we all have a money and success blueprint already ingrained in our subconscious. "It's imperative to recognize what your own financial blueprint is set for. Is it success, mediocrity, failure, struggle, ease, a steady income or the up and down 'yo-yo' effect?"

When asked how you can tell, Eker explains, "One way is to look at your results! If the temperature in a room is 72 degrees, chances are the thermostat is set for 72. If you're struggling with money now, there's a good chance your internal 'blueprint' is set for struggle. Regardless of whether you are making \$20,000 or \$100,000 per year, unless you raise your 'internal money blueprint'

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- Sian Lindem

"I am a real estate agent. After the course, in one weekend I closed four deals!"

- Debbie Filippelli

"Since the course my business has taken off. My website has had over a million visits. Thank you!"

- Nicole Whitney

T. Harv Eker will present the "Millionaire Mind" seminar, "live" and in person, 1 night only in Edmonton on Tuesday, January 29th at The Ramada Hotel, 11834 Kingsway Ave.

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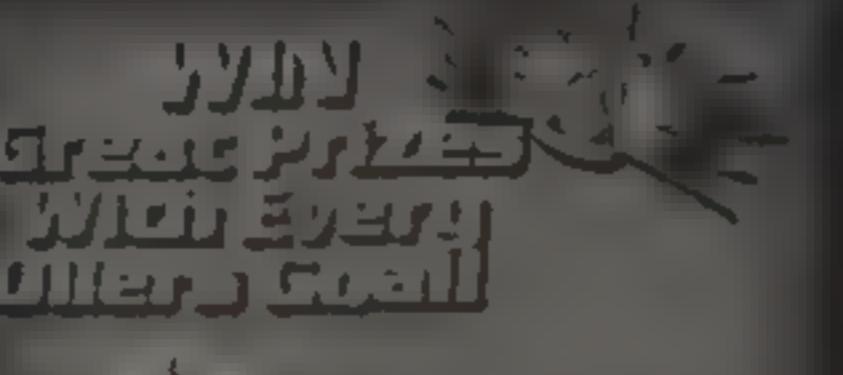
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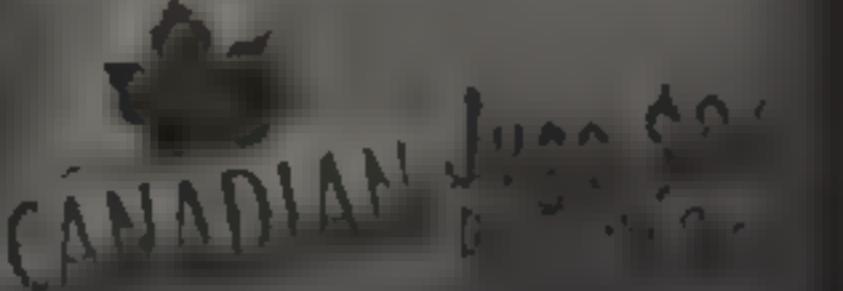


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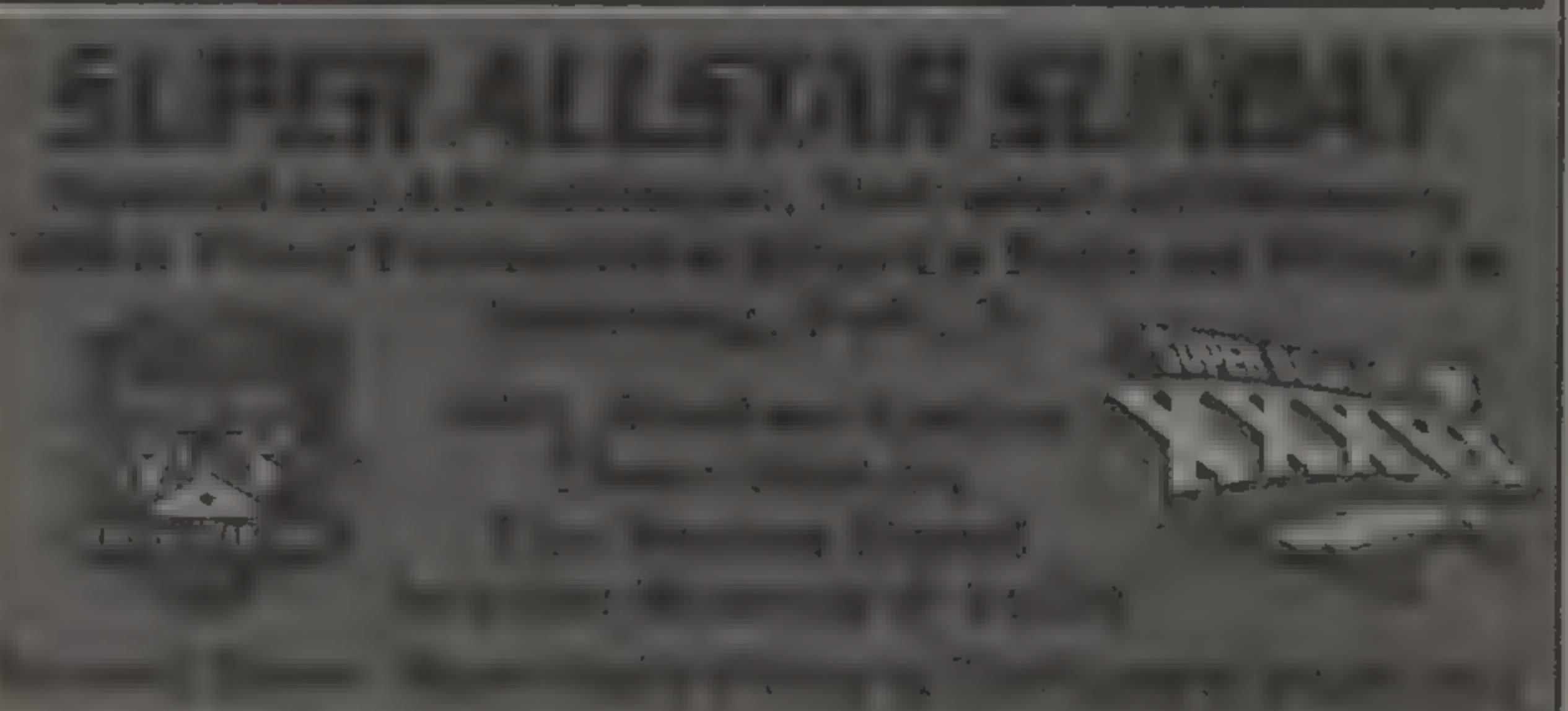
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IN THE BOX

The Elephant and Castle on Whyte's

BY DAVID DICENZO
AND JOHN TURNER

This week, Vue press box fixtures John and Dave discuss rare victories, mounting losses, Mario, and how you can't take solace from beating Anaheim, seeing as no one knows who the hell plays for them. The Olympic break can't come fast enough.

John: Ouch! Another week and another couple of losses. What is up with the Oil, Dave? Is it time for some kind of shakeup—maybe a trade?

Dave: Well, Kevin Lowe says it's not time to press the panic button, but I'll tell ya, fingers are gettin' itchy. I was reading some comments posted on the Web and there's a sentiment out there that perhaps the Oil were playing over their heads early on. I don't think that's true, but they haven't done anything for a month to prove those critics wrong. As for a trade, sure. A scorer would be nice. Hell, a guy with one NHL goal on his résumé could probably help. Anything to get a victory.

John: Edmonton's only win in their last seven games came against Anaheim.

Dave: Yeah, even the recent Ws have been unimpressive.

John: There was nothing exciting about that Ducks game after about the first 10 minutes, when the number of shots on goal and the number of odd man rushes had me believing it was going to be a shootout. And

although defence never did become a top priority for either side, it only ended up a 3-1 win for the Oil. But then, nobody really expected an exciting game against the Ducks in the first place—when you take away Kariya, and maybe one or two other guys, there isn't much depth on that roster.

Dave: One or two other guys? Like who? I actually had a fun time looking at their roster and playing "Real Duck or Fake Duck?" You just start barking out names and the contestant has to guess if it's a Duck or not. Case in point: Timo Parssinen. Duck or not? (The correct answer is Duck. Who knew?)

John: Anyway, I was all pumped up for Saturday's game with Mario in the starting lineup for the Penguins, but the game turned out to be a disappointment on every level.

Dave: Ya think?

John: First, the Magnificent One was invisible, barely making any impact on the game. Secondly, the effort by the Oil wasn't what it should have been. Most of the shots came from well out and the Oil had maybe a couple of good scoring chances, the best one coming from Shawn Horcoff—what's wrong with the backhand?

Dave: It was the first time I ever saw Mario play live, and he did make one stellar pass that I think Morozov fanned on. Sure goal. My image of Mario was shattered afterward in the dressing room, where he was walking around with nothing but a compress

Health

Continued from previous page

um for those with sugar cravings. As for weight-loss products, if you're devoted to getting healthy, you don't need gimmicks." —JILL KELNER, NATUROPATH

"Too much weight training can stimulate the release of too many

stress hormones, including cortisol. It breaks down muscle tissue. Do only 45 minutes of weight-bearing exercise at a time, two to four times weekly. Do weight-bearing exercise first, and then when you get to your cardiovascular, your body will be ready to burn fat. Citrus aurantium is one of the major ingredients in my formula." —BRAD KING, AUTHOR OF *FAT WARS*

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wrapped around his back. You're correct about Edmonton rang up some shots but created great opportunities. That's what to change. They have to get more chances and if they do have a couple, keep the fuckin' willya, boys?

John: From a fan's perspective, the best game of the week against the Sharks. It was by far the most exciting one, with end-to-end action, but the Oil still came up losing 4-3.

Dave: Another lead blown. I don't understand it. You have to that it's becoming mental with guys. I think they're tired and leads to mistakes, but with Olympic break coming up they're to simplify their game and suck it. What burned me about the Sharks game wasn't that they coughed the lead but that they coughed while we were still celebrating the goal. At least let me enjoy the good fortune, for fuck's sake. Parry my excessive profanity, by the way.

John: Mike Comrie, even though he scored, spent more time on the bench than on the ice in the first period. It was a pretty good effort by the team, though, and hopefully they'll be able to build on that and turn things around this coming weekend.

Dave: I've got Carter, Comrie and Smyth in the pool, so I don't see any of them warming the bench. Actually, while we were watching the San Jose game, we came up with a solution. Selanne was not happy playing so few minutes in the game, so we get him, move Carter to centre and Comrie to anchor the second line. It all makes sense. We have to work out the dollars. Can't be that hard, right? ☺

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The Tea House (52404 Range Rd. 221, Ardrosson, AB, 922-2279, 922-6963.) Country fresh foods for lunch, dinners or breakfast. Antiques, local arts and crafts and unique gifts to browse around. Breakfast and lunch \$; dinner \$-\$\$ Non-smoking. \$

Unheardof Restaurant (9602-82 Ave., 432-0480) Over 17 years of operating a fine dining establishment in a newly renovated building. Non-smoking. \$\$\$\$

Urban Lounge (8103-105 St., 439-3388) For lunch, dinner or late night fare, experience whole-some homemade burgers. \$

The Village Café (11223 Jasper Ave., 488-0955) Serves homemade gourmet dishes prepared by red seal chefs on site. Specializing in prime rib, seafood, pasta and stirfries. Non-smoking. \$

CHINESE

Blue Willow (11107-103 Ave., 428-0584) Great food, great service and great non-smoking atmosphere. \$\$

Double Greeting Wonton House (10212-96 St., 424-2486) The rock 'n' rollers choice. Try a spicy long donut with rice roll or a curried chicken platter, washed down with a fine sago concoction. Smoking. \$

Genghis Grill (10080 Jasper Ave., 424-6197) "A Mongolian food experience." Soon opening dinner café. \$

Man's Café (12520-118 Ave., 452-3672) A super stop for a variety of tasty treats. Make sure to try the Oriental stirfry. Smoking. \$\$

Marco Polo (#206, 9700-105 Ave., 428-3388) The classiest Chinese restaurant in Edmonton. Smoking. \$\$

Noodle Noodle (10008-106 Ave., 422-6862) The best dim sum in Edmonton. Non-smoking. \$\$

Shangri-La Restaurant (14927-111 Ave., 487-6868) Authentic Chinese and Thai cuisine. Rice and noodle dishes, meat entrées, appetizers, desserts. \$\$

Xian Szechuan (10080 - 178 St., 484-8883) Delicious selection of authentic Szechuan dishes. Non-smoking. \$\$

CONTINENTAL

Cilantro's on 111th (10322-111 St., 424-6182) Wide selection of dishes from kiwi mussels to blackened catfish or mini rack of lamb. \$\$

David's (8407 Argyll Rd., 468-1167) Specializing in Alberta beef dishes on the south of the town. Smoking in the lounge. \$\$

Franklin's Inn Dining Room (2016 Sherwood Dr., Sherwood Park 467-1234) All-day breakfast and a great selection of all your favourites. \$\$-\$\$\$

The Grinder (10957-124 St., 453-1709) 20 years old but under new management. Also lounge and games room. Smoking in the lounge. \$\$-\$\$\$

Mayfield Grill (1665-109 Ave., 930-4062) Casual dining in an elegant atmosphere, extensive menu for lunch and dinner, best Sunday brunch. Smoking in the lounge. \$\$

Richie Mill Bar and Grill (10171 Saskatchewan Dr., 431-1717) Century old field-stone walls create a cozy atmosphere in which to enjoy a variety of dishes or relax during happy hour 4-6 p.m. Smoking. \$\$-\$\$\$

Sidetrack Café (10333-112 St., 421-1326) Whether you like succulent steak, decadent eggs Benedict in the morning or late night chicken wings, the Sidetrack Café kitchen will do it for you. Smoking in the lounge. \$\$-\$\$\$

Teak Room (16615-109 Ave., 484-0821) Enjoy a fine dining experience with gourmet dishes prepared by our award-winning chefs. Non-smoking. \$\$

Turtle Creek Café (8404-109 St., 433-4202) Continental-style bistro with good variety of dishes and pizza, stirfries, pasta and more. Non-smoking. \$\$

EAST INDIAN

Asian Hut Restaurant (4620-99 St., 430-8267) Try the best East India has to offer. \$\$-\$\$\$

Jewel of Kashmir (7219-104 St., 438-4646) Discover a place that's out of this world. Designed to capture the excitement and glamour of India. \$

Khazana (10177-107 St., 702-0330) Authentic Tandoori cuisine in one of Edmonton's most elegant dining rooms. Smoking in the lounge. \$\$

New Asian Village (10143 Saskatchewan Dr., 433-3804) Cooking at its best from the subcontinent with a great panoramic river valley view. Smoking. No minors. \$

Spicey House (9777-102 A Ave., Canada Place (Food Court), 425-0193) Veg and non-veg curries with choice herbs, the secret to the intoxicating flavour of Indian cuisine. \$

EUROPEAN

Continental Treat (10560-82 Ave., 433-7432) Enjoy excellent European cuisine in an elegant yet comfortable atmosphere. Non-smoking. \$\$

Madison's Grill (Union Bank Inn, 10053 Jasper Ave., 423-3600) Unique historical building; upscale regional cuisine with a European influence. Non-smoking. \$\$

Restaurant Moskow (104, 14315-118 Ave., 455-7677) Try Russian dishes like borscht and meat dumplings in the warm atmosphere and listen to Russian music. Non-smoking. Lunch \$. Dinner \$\$.

The Russian Tea Room (10312 Jasper Ave., 426-0000) Romantic, quiet restaurant in the heart of downtown. Best cheesecake in town. European and Ukrainian cuisine. Palm readings daily. Non-smoking. \$\$-\$\$\$

FRENCH CUISINE

La Boheme (6427-112 Ave., 474-5693) A rare establishment where the alchemy of the surroundings, food, drink and service combine to create something approaching the art of living well. \$\$

Café Amandine (8523-91 St., 465-1919) Fine French cuisine. Entertainment on Friday and Saturday. Non-smoking. \$

The Crêperie (10220-103 St., 420-6656) Award-winning Edmonton institution without haute price. Non-smoking. \$

Three Musketeers (10416-82 Ave., 437-4239) Come and try our traditional French cuisine at an affordable price in a unique setting. Patio now open. Non-smoking. \$

Normand's (11639A Jasper Ave., 482-2600) Whether you're craving a wild mushroom soup or have an appetite for wild game, we can fill

your needs. It's a country-French fare with Alberta accent. Smoking in the lounge.

Grub Med Ristorante (17 Fairway Ln. & 37 Ave.) Edmonton's finest Greek restaurant. Open for dinner at 5 p.m. \$\$-\$\$\$

It's All Greek to Me (10127-1004 St., Howard Way, 425-2073) Delicious spanakopita with fine Greek wines. Beautiful Greek atmosphere. Smoking. \$\$

Koutouki Taverna (10704-124 St., ne. Roxby Theatre, 452-5383) The most authentic Greek food in Edmonton, prepared by a real Greek himself. Smoking. \$\$

Symposium on Whyte (10439-82 Ave. Floor, 433-7912) Innovative Greek cuisine in a beautiful open setting overlooking the city. Non-smoking. \$\$

Syaki Greek Island Restaurant (161 Ave., 484-2473) Visit the Greek Islands in Edmonton. Smoking in the lounge. \$\$

Yiannis Taverna Restaurant (10444-433-6768) Authentic Greek food, belly dancing and the friendly staff create a fun and relaxing atmosphere. Non-smoking. \$\$

IRISH PUB

Celli's (10338-109 St., 426-5555) A great variety of pub food and drinks. Smoking. \$\$

The Druid (11606 Jasper Ave., 454-9921) best pub food, drinks and Industry night. Edmonton. Features authentic Irish daily lunch specials. Smoking. \$\$

O'Byrne's Irish Pub (1016-Whyte Ave. 6766) We serve a variety of pub food, all made with care and pride. From our house fish 'n' chips to our near-famous Irish bread. Our menu changes daily, so please come and indulge in the experience. Smoking. \$\$

Scruffy Murphy's Irish Pub (Whitemud Crossing, 4211-106 St., 485-1717) Traditional Irish fare plus pub favourites. Half-price beers during happy hour. Smoking. \$\$

ITALIAN

Bruno's Italian Restaurant (9914-89 Ave. 8161) Quiet, one of Edmonton's best-kept secrets. Smoking. \$\$

Chianti (10501-82 Ave., 439-8729) Boboli paintings serve as a nice backdrop in this restaurant offering the best pasta selections in town.

Flore Cantina Italiana (8715-109 St., 8466) Good, affordable, restaurant off of 109th. Non-smoking. \$

Frank's Place-Pacific Fish (10020-101 St., 422-0282) Situated half a block from Chinatown Square and summer festival fun. An extensive Italian and seafood menu and friendly service ensure a return visit. Smoking. \$

Giovanni's Restaurant (10130-107 St., 421-2021) Delicious cuisine for a song, featuring Giovanni himself when he breaks into an impromptu stopping aria. \$\$

Italian Kitchen Restaurant (69 Ave., 1 Callingwood Mall

WEEKLY

previous page

• St. 425-8096) The oldest Edmonton for a good reason. \$

Japanese CUISINE (10080-178 St., 425-8096) Japanese food. Extensive menu with pan-fried, tempura, beef or chicken. Open 11 a.m. - 9 p.m. \$

8 p.m. - 1 a.m.

Latin Canadian Club (10816-95 St., 425-8096) No food! Great Latino music. Friday and Saturday at 7 p.m. - 1 a.m. Free tango lessons on

8 p.m. - 1 a.m.

Restaurant (7018-109 St., 436-4446) Multiple-award winning restaurant and authentic Lebanese cuisine offered in an intimate setting. Large extensive wine list. American and French classics recommended. \$-\$-\$

8 p.m. - 1 a.m.

Valentino's Restaurant (Bourbon Street, West Mall, 444-3344) Valentino's offers steaks, gourmet pizzas and pasta, and Mediterranean cuisine. Smoking allowed. \$-\$-\$

8 p.m.

Carlo (10450-82 Ave., 431-0774) In a trendy neighbourhood, perfect for next fiesta. Non-smoking. \$

8 p.m. - 1 a.m.

Wassie (9025-82 Ave., 988-9312) Quality kids and pastries. Also serving sandwiches, specialty coffee. Non-smoking. \$

8 p.m. - 1 a.m.

Pickle (10441-82 Ave., 10835-Jasper 34-90 Ave., 433-FUNK(3863)) Best Edmonton Journal Summer Reader Survey, Golden Fork Award, 1999-2000; annual four-star rating. \$

George & Sports Bar (Franklin's Inn, 1000 Dr., Sherwood Park, 467-1234) "Worth the trip." Sherwood Park's for over 15 years. Unbelievable daily complement our full menu! \$-\$

Pizza (8424-109 St., 430-4777) Award winning. Same owner/operator. Serving up Edmonton's finest pizza, calzones and donairs. \$-\$

Pizza (8708-109 St., 433-5205) World-class since 1970. Made with fresh ingredients. Try our Popeye—it's spicy. We also offer small dishes for individual smoking. \$

Ed's Lounge (99 St. & Argyle Road, 425-8096) We offer an extensive food menu, a large selection of beer favorites.

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This Friday
8pm til
Midnight*

Appearing Friday, January 25th...

Rhonda Withnell
8 PM - Midnight

1000 Argyle
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T8A 1L2
467-1234

1000 Argyle

For entertainment we have 3 pool tables, darts, 7 VLT's and a big screen TV. Smoking and non-smoking. \$

Brewster's (11620-104 Ave., 482-4677) Extensive menu selection. 14 different types of beer brewed on site. Brewery tours available. Smoking. \$

Elephant & Castle (3 locations: 103 St. & Whyte Ave.; Eaton Centre, 3rd Level; West Edmonton Mall near Entrance #8) Your comfort spot, with a great selection of British favourites—appetizers, burgers, salads and of course the finest British and Canadian beer and single-malt Scotch. Smoking in the lounge. \$

Gallery Bar (16615-109 Ave., Mayfield Inn & Suites Hotel) Comfortable, cozy after-hours entertainment. '60s-'80s music at its very best Thur-Sat evenings. \$

Martini's Bar & Grill (9910-109 St., 424-7219) Enjoy our 25+ custom martinis, 15+ single-malt Scotch collection, evening steak sandwich specials and selection of craft beers all in an environment conducive to relaxation! Non-smoking restaurant. \$-\$

Nathan's Pub & Grill (8930 Jasper Ave., 421-4446) Great food, large servings and value for your money. Smoking. \$

Nicholby's (11066-156 St., 448-2255) Great, eclectic pub fare. Sandwiches, wings, appetizers. \$

Pub Paradise Sports Bar (4225-118 Ave., 471-3526) Edmonton's only Caribbean and continental sports bar. Featuring 11 flavours of wings and the best jerk chicken in the city. Daily specials. Sun, Mon: WWF Wrestling Nite; Wed: karaoke; Fri: Caribbean Night; Sat: Party Nite. \$

Red Fox Pub (7230 Argyll Road, 465-7931) Our comfortable pub offers darts, pool tables coupled with a cozy fireplace in a relaxing setting. Sunday we offer happy hour all day, plus free pool. Non-smoking restaurant, smoking in the pub. \$

The Sherlock Holmes Pubs (10012-101A Ave., 8770-170 St., 10341-82 Ave., 5004-98 Ave.) For a taste of the good old times, come on in and try our British and continental menu. Recently revised with nearly 20 new dishes, we'll have something to tempt your taste buds! Daily specials also offered. \$-\$

The Windsor Bar & Grill (11702-87 Ave., 433-7800) We are open for lunch and dinner and fun all the time. Pizza is our specialty. Prices and fun can't be beat! Smoking. \$

Yabbo's Boneyard/ The Library (11113-87 Ave., 439-4981) Our specialty is Saturday and Sunday brunch. We're open for lunch, dinner and after work, to unwind and have fun. Smoking. \$

SEAFOD

Lighthouse Café (7331-104 St., 433-0091; 5506 Tudor Glen Mkt., 460-2222) Our chefs prepare the freshest seafood in town. Lunch and dinner seven days a week. Patio, licensed. \$

Thomas' Fishermen's Grotto (9624-76 Ave., 433-3905) Fine dining fish and seafood, featuring the seafood lover's feast for two. Brunch, lunch and dinner. Non-smoking. \$

SPANISH

La Tapa Restaurante & Tapa Bar (10523-99 Ave., 424-8272) The only Tapa bar in Edmonton! Delicious cuisine from Spain in a casual atmosphere. Specializing in paella and sangria, 24 tapas available. Great menu. The only place to go for a taste of Spain. Smoking in the basement lounge. \$

STEAK AND SEAFOOD

Mirabelle's (9929-109 St., 429-3055) One block north of the Legislative Building, this contemporary restaurant specializes in Alberta beef and seafood. Other choices include pasta dishes, lamb, buffalo, veal and fresh fish. The wine list offers a fine selection of wines by the glass or bottle. \$-\$

Von's Steak & Fish House (10309-81 Ave., 439-0041) Alberta beef at its best and great seafood too. Smoking. \$-\$

STEAKHOUSE

Hy's (10013-101A Ave., 424-4444) Great steaks in a great atmosphere. Non-smoking. \$-\$

Yeoman's (10030-107 St., 423-1511) The Beefeater's steakhouse. Smoking in the lounge. \$-\$

THAI

BanThai (15726-100 Ave., 444-9345) Awarded certificate of authenticity by the Royal Thai Government with an atmosphere to match. Non-smoking. \$

Bua Thai Restaurant (10049-113 St., 482-2277) Thailand's distinct authentic cuisine of the new stylish restaurant in downtown Edmonton. \$

The King and I (8208-107 St., 433-2222) The King is back! Amazing selection of dishes spicy and flavourful. Good enough for the Rolling Stones. Non-smoking. \$

Krua Wilai Thai Restaurant (Sterling Pl., 9940-106 St., 424-8303) Our cooks from Bangkok offer you the best and most authentic Thai food in Edmonton. Vegetarian menu available. Smoking. \$

UKRAINIAN

Pyrogy House (12510-118 St., 454-7880) Pyroges and cabbage rolls just like Baba used to make. Non-smoking. \$

VEGETARIAN

Max's Light Cuisine (7809-109 St., 432-6241) Great vegetarian dishes including delicious vegan entrees and desserts. \$

VIETNAMESE

Bach Dang (7908-109 St., 448-0288) Vietnamese noodle house. Non-smoking. \$

Oriental Noodle House (10718-101 St., 448-5068) Authentic Vietnamese food in a family-oriented environment. \$

VIEWWEEKLY

is looking to update its restaurant listings.

If your establishment would like to be included, just call us @ 426-1996 and we'll fax you our listings form.

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Mike McDonald

Where Pizza Is Famous

KÖLD

Snow Zone

Warning: Kold front brewing.

Panorama: beauty as far as the eye can see

truth be known, the bronze isn't second-rate, either. I've stayed at the Pine Inn many times and the ski-to-your-door convenience is incredible. Parents will be pleased to know that kids eight and under stay and ski for free at Panorama. Right now, they're offering some great gold deals: for \$239, you can stay in a luxury condo for three nights, including unlimited skiing. \$179 gets you into the Pine Inn on the same deal.

Or is that "Peek at 1,000 Views"?

Mornings at Panorama are the greatest. You're awakened by the lifties cleaning the chairs from a fresh night's snowfall. A quick coffee and some breakfast and if you're lucky, you're the first on the Mile One chair. Another chair and two T-bars puts you at 7,800 feet, just above the Extreme Dream zone. From here you can blast down double black diamond runs like Gunbarrel and Fat Chance, or you can hang to the right and head to the new expansion area, View of 1,000 Peaks. The name speaks for itself; the fabulous scenery will force you to stop a few times while you're carving down some intermediate and expert terrain. By the way, there's a great little cappuccino hut at the top of the horizon chair where you can enjoy the same spectacular view while you warm your toes or sip a latte.

If you continue past the Extreme Zone along Outback Ridge you'll find yourself above the Taynton Bowl, Panorama's new outback, with 700 acres of glades and powder stashes. New runs like Never Never Land and Heli-High (named for the previous Heli lease, which once occupied this bowl) await you. If you prefer speed to bumps, both Skyline and Rollercoaster

are in fantastic shape. For slower carving, Schober's Dream run of choice. This five-kilometer dream run goes on forever and thighs will be burning and looking for a rest when you finally finish it.

Luckily, relaxation is not far away, thanks to Panorama's slopeside hot pools. It's more than your average hot tub—we're talking thousands of square feet of pools and they're all ski-in, ski-out. For more intimate hot tub experiences, there are always the many smaller tubs in each of the condos.

Boarders, meanwhile, will be spending most of their time in the new Show Zone Terrain Park. The slopeside park features a half-pipe, tabletops and a 40-foot rail, all to be accessed by either the Mile One quad or the Toby chair. The Show Zone is open for night skiing and is included in your unlimited skiing package.

To Hel and back

If you're the adventurous type and have a few extra dollars in your pocket, poke your head next door to R.K. Heli-Ski, where chopper-experienced guides will fly you to the top of the Purcell Mountains, which enjoy an average annual snowfall of 36 feet. Here's where you can experience those full-throttle shots you've previously only dreamed of. You don't have to be an expert to heli-ski, either, as they'll put you in a group with skier-boarders at a similar skill level and fit you with some fat skis and give you an orientation. After that, you're ready to go. I've said it once and I'll say it again: heli-skiing is the most exhilarating ski experience around, and even though it can be quite pricy, it's an unbelievable experience that every skier should experience at least once. A great break in the Heli-Plex as well as a picnic lunch on the side of a mountain are all part of the fun. ☺

New expansions make growing resort more appealing than ever

BY HART GOLBECK

Panorama Mountain Village has been a popular ski destination for Edmontonians for years, but resort owners Intrawest have approved several expansions over the past few years to make sure we're enticed to keep coming back. During the Christmas break, I met many skiers and boarders who had been there the year before and some who had been holidaying at Panorama

for as many as 20 years running. They come because Panorama puts everything they need in a ski holiday at their doorstep without the hefty price tag that accompanies other ski-to-your-door villages.

The resort is only a six-hour drive away from Edmonton. Just head through Banff and Radium and turn right at Invermere. Go only 18 kilometres farther up Toby Creek Road and you'll arrive at Panorama's ever-expanding mountain village. In fact, the village has grown so much that a gondola now ferries skiers from the day parking lot and some of the

lower condos to the slopes.

There's a broad range of accommodations to choose from here as well, with everything from exceptional condos like the Panorama Springs, Horsethief Lodge and the just-completed Taynton Lodge to the



more affordably priced hotel rooms at the Pine Inn. Panorama classifies its accommodations as "gold," "silver" and "bronze," but there's little to separate gold from silver, and

runs like Never Never Land and Heli-High (named for the previous Heli lease, which once occupied this bowl) await you. If you prefer speed to bumps, both Skyline and Rollercoaster

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Skiing is believing at local hills

abbit, Sunridge, Snow Valley are all enjoying record seasons

BART GOLBECK

It is the case with the mountain resorts, our local ski areas are enjoying a record season. Indeed, several people I've had to think that last year's lack of snow in the Rockies, combined with steady local snowfalls, wound up getting a lot of people back to the hills they enjoyed much. We have

Skis and around Edmonton, all of which offer unique terrain and instruction for beginners, as well as those who just want to make some turns, grab some air and grind the rails. What might surprise you the most during your first visit to a local hill is the cost, which is nowhere near what the big guys charge. So if you're looking for a fresh air experience but don't feel like spending all the hours on the highway, try out one of the following.

Rabbit Hill is the biggest site in the immediate vicinity, with two terrain parks and a triple chair hauling the hill of the riders and skiers. They are the only pipe grinder north of Edmonton, and, after a lot of trial and error, they've created one of the best terrain parks in western Canada. It's all of their two terrain parks which include tabletops, three rails of varying lengths, a quarter-pipe and a box. Rabbit Hill also provided me with my introduction to "fun boxes," a plywood box covered in plastic

tic and edged with rails. (You play on the box, by the way, not in it.)

Area manager Bill Oak is quite pleased with Rabbit Hill's incredible season so far, noting that they've even made plans, in case the teachers' strike goes ahead, to offer supervised day camps from 10 a.m. to 3 p.m. every weekday, open to seven- to twelve-year-olds for the duration of the strike.

To get to Rabbit Hill, head south on Highway 2 and take the turnoff to Devon. Nine kilometres later, you'll spot a sign telling you to hang a right, which means you're almost there. If you don't have

either. The installation of a new carpet lift has turned out to be a success, allowing beginners to improve their technique a lot more easily without being hassled by a rope tow or T-bar. Another new addition is the tubing park, which is open daily. It's supervised and has a "tubing responsibility code" as well as a separate lift which pulls you right to the top while you're still in the tube. It's a lot of fun and they'll even let a number of tubes chain themselves together depending on the speed of the track that day. Call 449-6555 for details.

Snow Valley is carved into the side of Rainbow Valley just off the Whitemud Freeway and ski enthusiasts are turning out in record numbers there as well. Lifts include a chair

lift, rope tows, handle lifts and a new carpet lift for the beginners. Also new is a terrific mega-sized day lodge—there's plenty of room and even a fireplace to lounge around. It sure beats the old sweatbox and trailers. Snow Valley has a great deal for beginners: \$29.95 gets you fully equipped on skis, a one-hour lesson and freedom to keep skiing for the rest of the day. Call them at 434-3991.

The **Edmonton Ski Club** is in the heart of the city on the slopes near the Muttart Conservatory. They may not have the vertical like Rabbit Hill but they do provide an affordable alternative to their community. One of their many specials is a Discover Snowboarding lesson, which is only \$25 and includes gear and lift.

Don't expect the long runs of the Rockies if you drop in at any of these destinations, but do expect to have just as much fun. ☺

ATOMIC Beta Powered Skis Present Chutes and Bowls

wheels, there's a bus that runs on Saturdays and Sundays with pickups at St. Albert, West Edmonton Mall, Heritage Mall and Riverbend Square. Seven bucks gets you a return trip. Call 955-2440 for more information.

Here comes the Sunridge

Sunridge Ski Area serves Edmonton's north side and Sherwood Park. It's located just south of the Yellowhead on 17 Street and can be spotted from Rundle Park. Manager Harold Weissenborn is a happy camper this year—once Sunridge's newly increased snowmaking capacity created a great base, they never looked back. (Last weekend alone, parking overflowed into the driving range.)

Snow is not the only reason for Sunridgers to be happy this year,



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Locations & Dates

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SAT FEB 23 Wintergreen

SAT MAR 16 Nakiska

SAT MAR 30 Fernie

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Lake Louise, March 2

Boardercross

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Fernie, March 10

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Snowboard Big Air

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- Package includes 2 adult lift tickets and a maximum of 2 children's (12 and under) lift tickets per room.
- Prices are per person based on double occupancy (2 adults) and do not include taxes (5% provincial room tax and 7% GST).

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Address:

Age:

**One entry per person
Deadline for entries is February 4**



The EASYRIDER Condition Report

Local

Rabbit Hill - 60cm base, 6cm of new snow, All lifts and runs open

Sunridge - Check out www.sunridgeskiarea.com on the web.

Snow Valley - 60cm base, 20cm of new snow, All lifts open

Alberta

Sunshine - 140cm base, 22cm of new snow, 12/12 lifts, 92/92 runs open

Lake Louise - 115cm base, 8cm of new snow, All lifts and 100+ runs open

Fortress - 118cm base, 5cm of new snow, All lifts and 47/47 runs

Marmot/Jasper - 140cm base, 5cm of new snow, 6/8 lifts, 74/75 of runs open

Nakiska - 105cm base, 7cm of new snow 4/5 lifts 26/29 runs open

Mt. Norquay - 116cm base, 0cm of new snow, 4/5 lifts 17/28 runs open

Castle Mt. - 200cm base, 50cm of new snow, 5/5 lifts 57/59 runs open

B.C.

Silver Star - 195cm base, 24cm new snow, 5/7 lifts and 102 runs open

Big White - 161cm base, 29cm of new snow, 112/112 runs, 12/13 lifts open

Apex - 165cm base, 27cm of new snow, 3/5 lifts, 60/60 runs open

Sun Peaks - 141cm base, 24 cm of new snow, 92/95 runs, 6 lifts open

Fernie - 234cm base, 102cm of new snow, 9/10 lifts, 90/106 runs

Kimberley - 95cm base, 27cm of new snow, 6/7 lifts, 65/67 runs open

Panorama - 236cm total snowfall, 7cm of new snow, 10/10 lifts 80+ trails open

Fairmont - 7cm of new snow, All lifts open

Kicking Horse - 149cm base, 12cm of new snow, 60/64 runs open

Red Mt. - 121cm base, 97cm of new snow, 83/83 runs, 8/11 lifts open

Whitewater/Nelson - 245cm base, 45cm of new snow, All lifts open

Powder Springs - 170cm base, 42cm of new snow

U.S.A.

Big Sky - 74 inches base, 0 inches of new snow, 17/17 lifts

Mt Spokane - 62 inches base, 4 inches of new snow, 80% of lifts, 44 trails open

Silver Mountain - 90 inches base, 4 inches of new snow, 100% of lifts, 50+ trails open

Lookout Pass - 88 inches base, 7 inches of new snow, All lifts and trails open

Schweitzer - 68 inches base, 5 inches of new snow, 59 trails and 100% lifts open

49 north - 71 inches base, 2 inches of new snow, 42 of trails, 75 of lifts open

All conditions accurate as of Jan 23, 2002

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elle chauvinism

With shame that Maile Ricker make it to the Olympics this year, doing well in this season's World events. She's third in the FIS world rankings this season and actually may be a contender for a medal.

You may recall, the Olympic Committee decided to limit the number of starting spots in women's halfpipe—as opposed to the 35 spots available in every other Olympic board event. Canada's one berth ended up by Natasza Zurek. Now, fortunately, only withdrawals from other countries will get Ricker into the Lake City Olympics in February.

Surprisingly, she's taking the whole year extremely well. "I'm disappointed," she says, "but you can't put all the blame on the FIS." Ricker believes many female riders may have accidentally themselves in the foot by focusing on events, perhaps thinking they will simply return to FIS competitions.

Fall LINES

BY HART GOLBECK

tival finishing

Annual Jasper in January Festival is coming to a close, which means the last ticket prices at Marmot Basin end this Sunday. Nevertheless, there are some exciting events planned for the weekend. On Saturday, the festival is set for a family fun race along an avalanche awareness demo seminar on the slopes. At 10:30

when it was time to get enough FIS points to qualify for the Olympics. According to Ricker, the number of women starting at FIS events was low enough to make the number of world-class female riders look smaller than it really is. "I think, for the next Olympics, nations are going to have to learn from their mistakes," Ricker says, "and fill up quotas just to have the numbers there so we don't get screwed over again."

One thing that's helping Ricker ease any disappointment is the fact that she's on her game. On January 9, she locked down fourth place in the halfpipe finals at the World Cup in Arosa, Switzerland. The next Sunday she snagged second at the World Cup in Alp d'Huez in France, well ahead, ironically enough, of Zurek, who finished 15th.

It's definitely shaping up to be an excellent year for Ricker, despite having undergone knee surgery for the third time last summer. In her last four events, she's placed no lower than fifth place and she says her best riding is probably yet to come. "I'm just trying to ride really smoothly," she says. "I'm

on Sunday morning there's a Battle of the Boards for riders. Registration is \$5 and there are loads of prizes.

Brassard and Bauer blossoming

Jean-Luc Brassard of Grand-Île, Quebec is returning to form after reconstructive knee surgery in 2000. Brassard thrilled Canadians in 1994 when he won the gold medal in freestyle moguls at the Winter Olympics. Afterward, the well seemed to run dry for the athlete, but a bronze-medal finish on the weekend placed him back on the podium for the first time since 1999. With the next Olympics around the corner, timing is everything.

Our ladies' freestyle aerial team is peaking as well. Veronika Bauer of Toronto took the gold and Red Deer's

not throwing down any new tricks yet." At this point her best trick is a 720, and Ricker hopes to unveil some new ones once they're ready. That, of course, involves some new inverted moves, the one sure way to distance yourself from the rest of the women's circuit.

Ricker, who divides her time between her home in Vancouver and one in Whistler, is a veteran of the Nagano Olympics.

A funny thing happened on the way to the NorAm

The Inaugural NorAm competition took place over the January 18 to 20 weekend at Mont-Ste. Anne in Quebec. 121 international riders took part in the amateur event, which consists of halfpipe, parallel slalom and parallel giant slalom competitions.

Many of the first-place spots went to American riders, but Canadians sewed up most of the top-fives in each event. "The calibre of this event was going to be quite good," says Martin Jensen, head coach of the High Performance Program for the CSF, "and therefore presented itself as a great window to gauge our development program against its American counterpart. We are very pleased."

After stops in Quebec and B.C., there's a NorAm Series event at Alberta's Nakiska resort from February 22 to 24. □

Deidra Dionne the bronze in a World Cup event held in Lake Placid over the weekend. A bundle of top-five finishes in the past few weeks has really boosted the team's confidence in preparation for Salt Lake City.

Marmot mushrooming

Marmot Basin had a record holiday season with 43,400 visitors, a total that surpasses all other numbers since the area's 1964 opening season. Along with the slopes, the local hotels enjoyed record occupancy rates over the same period. Even with the high numbers, lift lines on the hill were reasonable at the bottom and quite short on the new quad and triple chairs. The addition of the new quad chair has really taken the load off the other lifts and made lineups nonexistent on regular days and weekends. □

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change for the better?

Alberta-bred superstars Skelback prepare hometown show

SHAGUNA KOZAK

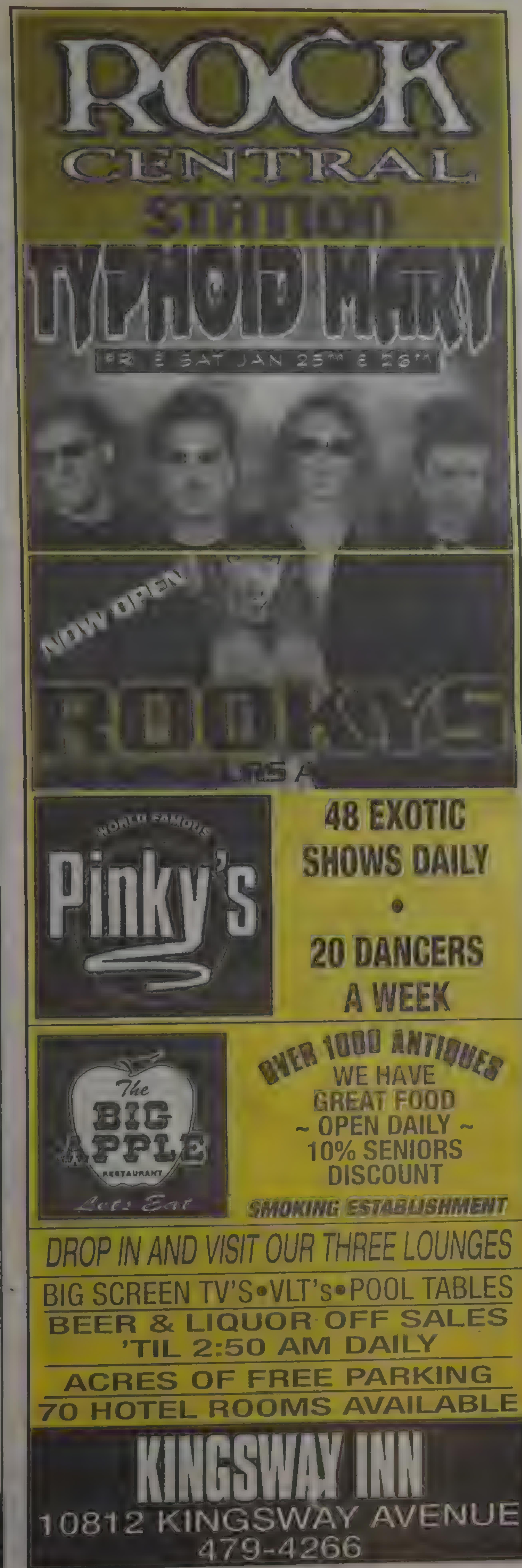
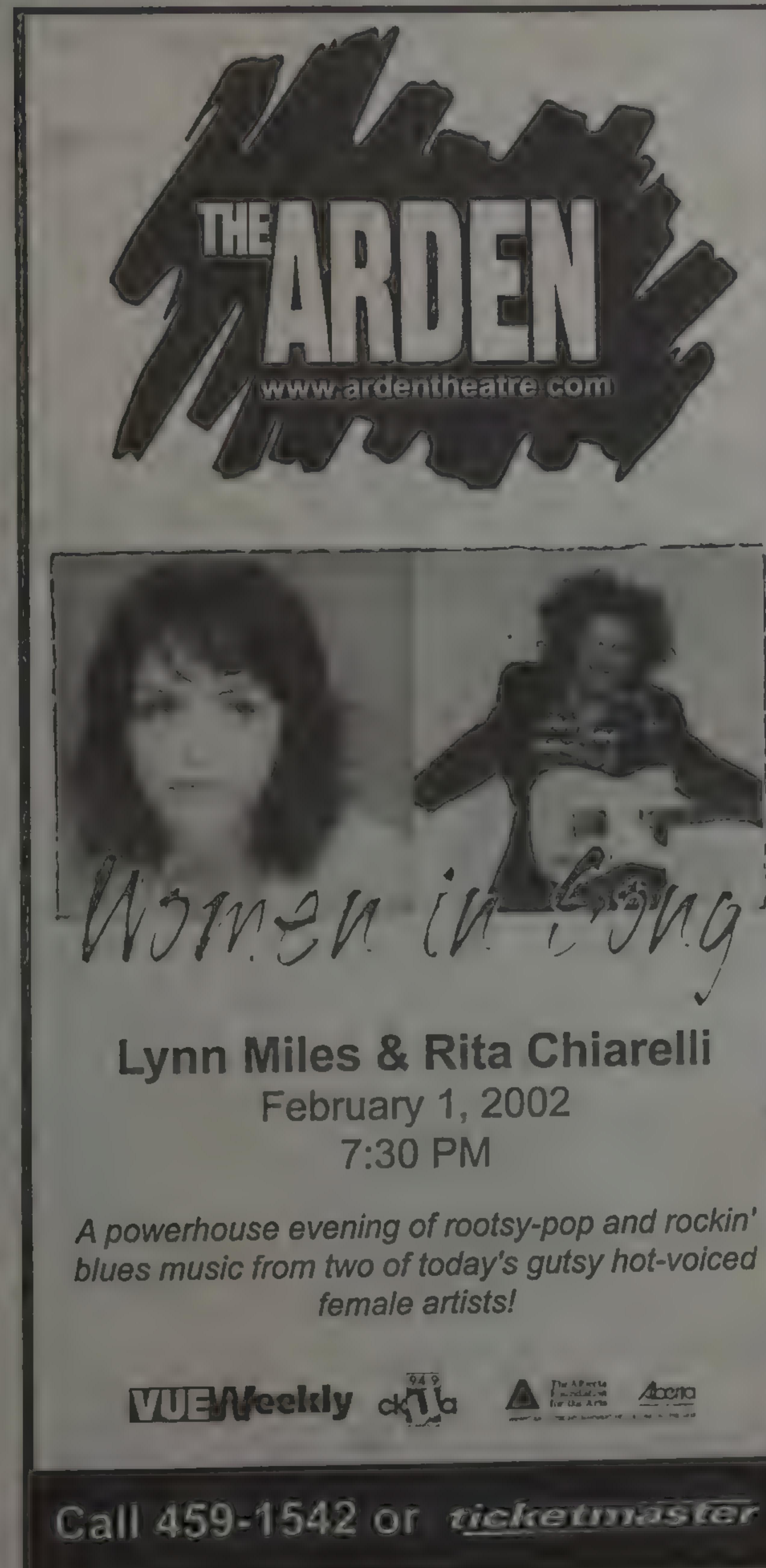
Ever wondered what it would feel like to be on top of the world? Well, according to Ryan Lal, there's nothing like it—and you know. As one-quarter of da's hottest export, this Alberta-bred drummer is riding the of superstardom.

case you are one of the two in Edmonton who hasn't, Vikedal and pals Chad Kroeger, Ryan Peake and Mike Kroeger—you know, Nickelback—done what only a select roster of Canadian talent have managed to strike a chord with an American audience. And quite an audience it proved to be. Their latest disc, *Side Up*, went double platinum in Canada and triple platinum south of the border. "How You Remind Me," the leadoff single, has made Nickelback the only band since the Who to have a number-one hit in Canada and the U.S. simultaneously. But while the tune has been the better part of the last four

With the addition of most of the new, active rock and contemporary radio formats, all, Peake and the Kroeger stations are taking it all in stride.

— r wallet, still hungry

"It's really cool," Vikedal says. "You're on the inside. You look out and you realize you don't have to worry about anything. All the success means you can buy whatever you want. Your wallet is a bit fatter and you have your own dressing room. You can go wherever you go, but nothing else changes. We're the same human beings and trying to make good music that people want to hear. That doesn't change."



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By WAYNE ARTHURSON

Rake gets a break

Rake • **With Nickelback and Default** • **Skyreach Centre • Fri, Jan 25** Jode Terry, guitarist for the Camrose-based band Rake, is glad that some of his old friends still remember him. Actually, Terry is glad just one of his old friends, Chad Kroeger, remembers him.

When they were kids, Kroeger and Terry used to jam in his basement in Camrose. Fast-forward 13 years, and Kroeger has become the frontman for North America's biggest band at the moment, Nickelback. The band is at the top of the heap in the U.S., and they're returning home for a sold-out show at the Skyreach Centre this Friday. As it turns out, Nickelback have invited their old friends in Rake to take one of the show's opening slots, as well as the one in Calgary. The band got the confirmation of the gigs last week.

"We've been somehow prepared for it," Terry says. "We've known since November when the guys called us then about the show, but we've been waiting for confirmation." There were some union issues to take care of and concerns from the promoter about having a band as relatively unknown as

Rake participate in such a big show, but Terry says Nickelback put their foot down.

"Nickelback pretty much told the promoters this is how it's going to be," Terry says. "It's good to have buddies in high and low places. And it's good to see that the musicians can drive the ship when they have to. You always hear the horror stories about this massive band, it's some road managers or the label steering everything, but with these guys it's different. I've known them from way back and knew that would never happen. If it came down between someone else and us being part of the show, they would make sure we would get it."

Although Rake has played some large shows, including last summer's Stage 13 festival, the 14,000-plus crowd at the Skyreach will be their biggest audience yet. "We're just going to basically do our own thing," explains Terry. "We've added two new songs that we've just written, but we only get 30 to 35 minutes anyway, so we're just going to bring our best stuff. The only thing we're concerned about is the sound onstage. At our last



4,000-plus show, we could hear everything, but at Stage 13, the sound was horrific onstage."

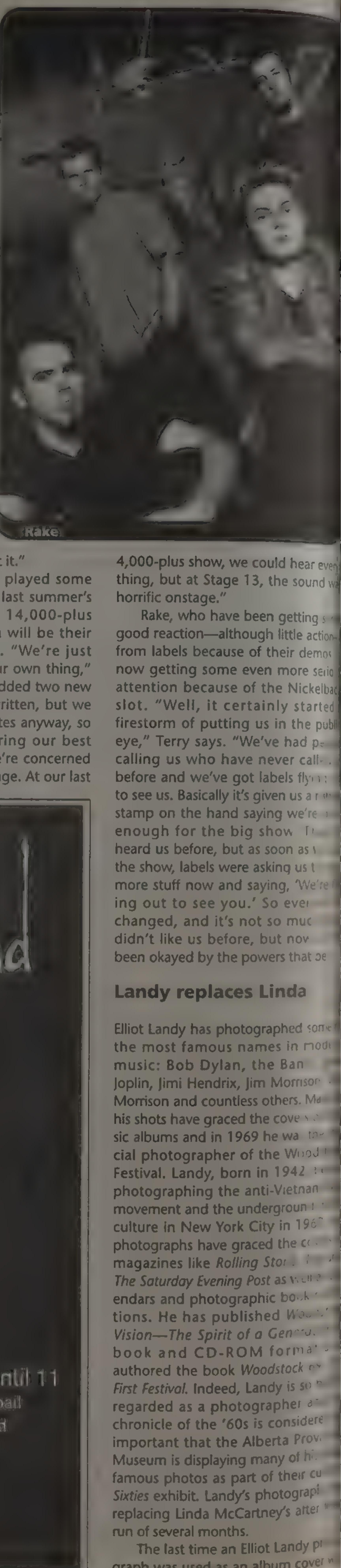
Rake, who have been getting a good reaction—although little action from labels because of their demo—now getting some even more serious attention because of the Nickelback slot. "Well, it certainly started a firestorm of putting us in the public eye," Terry says. "We've had people calling us who have never called before and we've got labels flying in to see us. Basically it's given us a stamp on the hand saying we're good enough for the big show. I heard us before, but as soon as we got to the show, labels were asking us for more stuff now and saying, 'We're going out to see you.' So everything has changed, and it's not so much that we didn't like us before, but now we've been okayed by the powers that be."

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Elliot Landy has photographed some of the most famous names in modern music: Bob Dylan, the Band, Janis Joplin, Jimi Hendrix, Jim Morrison, and countless others. Many of his shots have graced the covers of classic albums and in 1969 he was the official photographer of the Woodstock Festival. Landy, born in 1942, began photographing the anti-Vietnam movement and the underground culture in New York City in 1967. His photographs have graced the covers of magazines like Rolling Stone, The Saturday Evening Post, and numerous endearments and photographic books. He has published Woodstock Vision—The Spirit of a Generation, a book and CD-ROM format, and authored the book Woodstock: The First Festival. Indeed, Landy is so highly regarded as a photographer that a chronicle of the '60s is considered important that the Alberta Provincial Museum is displaying many of his famous photos as part of their *Alberta Sixties* exhibit. Landy's photographs are replacing Linda McCartney's alter run of several months.

The last time an Elliot Landy photograph was used as an album cover

several years ago—but that will change when Old Reliable's new disc comes out later in 2002. This past weekend, Landy, who was in town for the opening of his exhibit at the museum, spent a few hours with Old Reliable shooting the cover for the next album.

Old Reliable songwriter Shuyler Jansen had been in e-mail contact with Landy and they talked when the photographer arrived in town. The first thing Landy did was test Jansen, asking which album covers feature his photographs. Of course, Jansen passed Landy's quiz with flying colours and a deal was soon struck. "We're all music geeks and grew up with that stuff," says the band's bassist, Tom Murray. "But in the days of vinyl, you'd put the record on and look at the cover and while it's playing you read the minor stuff—who engineered it, who did the layout, the cover photo, all that. And Landy was one of the guys whose name always showed up. Doing the photo shoot this Sunday brought out the inner fanboy geek in me."

Landy was unassuming and joked around with the band while he crawled on the snow trying to get the best shots. "He was like a nice college professor and it seemed to go really well," Murray says. "The last thing we expected was to put photos of ourselves on the cover. It's just not in us to do something like that, but I guess now we have to."

The Sixties exhibit continues at the Provincial Museum until April 1 and Old Reliable plays the Rev Cabaret on Valentine's Day, February 14.

What the Flock?

A Flock of Seagulls • With Platinum Blonde • Red's • Sat, Jan 26
Watching TV the other night, I saw one of the coolest commercials ever. Some suit drinking a soda dreams about getting back his hair from high school—and boom, he's got his Flock of Seagulls waterfall cut and the great hit "I Ran" begins to play. That got me thinking, "Hey, whatever happened to A Flock of Seagulls?" And boom again, I discover that the band is coming to Edmonton this Saturday at Red's. And in a strange *That '80s Show* twist, they're opening for Platinum Blonde (another great hair band).

So what did happen to A Flock of Seagulls? Well, sadly, the band you'll be seeing at Red's isn't the original lineup. Those guys were Michael Score (the guy with the hair), Paul Reynolds, Frank Maudsley and Ali Score. Mike and Frank were hairdressers (big surprise there) and with Mike's brother Ali on drums they started the original trio. Paul Reynolds came along a few months later, cementing the electronic/lite-guitar sound the band was famous for. Some success followed, including a Grammy in 1983 for Best Rock Instrumental for "DNA." Their biggest hit, though, was "I Ran," thanks in large part to the fact that MTV in its infancy loved the hair and played the song over and over again, making it arguably the anthem of the New Wave '80s.

The band broke up before the decade ended, but in the last few years Mike Score, who now sports a ballcap instead of a waterfall (a sure sign he's probably lost his locks), continued to tour using the name of the band. Their last disc was 1995's *The*

Light at the End of the World.

And this Saturday, if you still have the hair, try to remember which products you used and remind yourself (and maybe your kids) of the old days. Bring on the mousse and tub of gel!

Generation ex?

Generation Condemned • New City Likwid Lounge • Sat, Jan 26
It was a sad day in local rock when the news came down that local hardcore trio Generation Condemned was calling it quits. Their final bar show will be this Saturday at the Likwid Lounge, with Calgary's the Martyr Index—featuring members of the Everymen and Inquisition—helping to send them off into the great rock 'n' roll graveyard.

The breakup of Generation Condemned is sad, but it's an amicable parting of the ways, says drummer Brad Thompson. Guitarist Jordan Cornfield is off to Vancouver to play professional lacrosse, while bassist Chris Doucette also decided to move out to the coast for work and to be close to his family. Thompson said he wasn't ready to relocate, so they called it quits. "I'll miss us and it's not the way you ever want to end the band but we all get along," Thompson says. "We're really good friends and we hang out almost every single day. It's going to be an adjustment because we've been together for over five years. But I don't know. Life goes on."

During their short history, Generation Condemned was a darling of the all-ages scene and released one full-length disc, *The Ruins of an Ideal*, which was one of my top five albums of 2001.

Thompson has moved from the

drums to playing guitar in another band and maybe that might become something, he says. As for the band's final show on January 26, don't expect anything special. "We're not going to be doing anything special just because it's our last show," he says. "We're just going to play our set and then get the hell off the stage."

What "Dreams" may hum

Edmonton-born performer Richard Samuels has a new album coming out in Canada in February. The leadoff single, "Hold On to Your Dreams," co-written with San Diego-based lyricist Russell Bennett, pays tribute to the participants at the 2002 Winter Olympics in Salt Lake City, but its hopeful message was also intended to give comfort to the families and victims of 9/11. Samuels's music has been licensed to record companies in the U.S., Korea and Germany.

On a different note, on Saturday, January 26, the Alberta Roots Music Society will present a benefit for the Edmonton Earth Day Awareness Society to assist the environmental group in their annual Earth Day presentation on April 22. Performers include Bob Jahrig, Down to the Wood, John Spear, Jill Young-Husband, Andy Donnelly, Gravel Road, Rob Heath, Andrea House and Incanto. The concert will take place at the Bonnie Doon Community Hall (9240-93 St). Tickets cost \$12 in advance and \$15 at the door and are available at Alfie Myhre's Music, Blackbyrd Myoozik, Clea's Bookshop, Sound Connection and Tix on the Square. Doors are at 7 p.m.; the show starts at 8. v

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Turn to "More Music" on page 24 for day-to-day listings.

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10161/57-112 St., 413-4578. FRI 25: The Almost Leather Band, John Gorham (of Twang!). SAT 26: Generation Condemned, The Martyr Index. SAT 2: Presure Point, Drive-by Punch.

REV 10030-102 St., 424-2851. FRI 25: Turbinado, Matt Pahl and the Politburo, Deadfilmstars. FRI 1: The Summerlad, Nevertheless, These Things Speak. SAT 2 (9pm door): The New Deal w/ DJ Bobby Torpedo and Amedeo. TIX \$12 adv., \$15 @ door. Adv. tickets @ Blackbyrd Myoozik, Listen, DV8, Lush, Foosh, Colourblind, Rev.

ROCK AND ROLL

ALBERTA ROOTS MUSIC SOCIETY
Bonnie Doon Community Hall, 9240-93 St., 690-1949, 420-1757. SAT 26 (8pm): Down to the Wood, Andy Donnelly, Jill Young-Husband, John Spear, Gravel Road, Rob Heath, Andrea House, Bob Jahrig and Inca'nto. Benefit for the Edmonton Earth Day Society. TIX \$12 Adv., \$15 @ door. Adv. tickets @ Alfie Myhre's Music, Blackbyrd Myoozik, Clea's Bookshop, Sound Connection, TIX on the Square.

ARDEN THEATRE 5 St. Anne St., St. Albert, 459-1542. SAT 26 (7:30pm): The Gift: The Words and Music of Ian Tyson: Maple Creek Bluegrass Band, Tom Wilson, Doug Andrew, The McDades, Shylur Jansen, Old Reliable, Lionel Rault. FRI 1 (7:30pm): Women in Song: Lynn Miles, Rita Chiarelli. TIX \$21.50 adult, \$20 youth/senior.

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Leona. FRI 25-SAT 26: Acoustiholics.

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10425 Whyte Ave., 439-1082. • Every SAT (3-6pm): Hair of the Dog. No cover. SAT 26 (3-6pm): Brett Miles Duo. WED 30: Carolyn Mark and Her Roommates.

BLUES ON WHYTE Commercial Hotel, 10329 Whyte Ave., 439-5058. THU 24-SAT 26: Ian Steward and the Untouchables. SUN 27 (9:30pm-1:30am): The Shufflehounds. No cover. MON 28-SAT 2: Harpdog Brown and the Bloodhounds.

CONRAD'S SUGARBOWL ON 124TH 10724 124th St., 451-1038. • Every THU: Open Cage: Acoustic jam hosted by Ben Spencer. • Every SUN: Ordinary Day: Jungle with Royale and guests.

THE DRUID 11606 Jasper Ave., 454-9928. MON 28: Traditional Irish Session. TUE 29: Chris Wynters (from Captain Tractor). WED 30: Trio Night.

EDMONTON ART GALLERY
Theatre, 2 Sir Winston Churchill Sq., 422-6223. SUN 27 (3:30pm): Orchid Ensemble, Jonathan Bernard (marimba, percussion), Lan Tung (erhu), Mei Han (zheng). TIX \$8 EAG member, \$12 non-member.

EXPRESSIONZ CAFÉ, MARKET AND MEETING PLACE 9142-118 Ave., 471-9125. THU 24: Open Stage. FRI 25: Dale Ladouceur. SAT 26: Penny and Jim Malmberg and friends. THU 31: Open stage. FRI 1: Bissett and Watt Band. SAT 2: Mary Rankin and the Not So Lonely.

FESTIVAL PLACE 100 Festival Way, Sherwood Park, 449-3378. FRI 25 (7:30pm): The Gift: The Words and Music of Ian Tyson: Maple Creek Bluegrass Band, Tom Wilson, Doug Andrew, The McDades, Shylur Jansen, Old Reliable, Lionel Rault. TIX \$18 cabaret, \$16.50 adult, \$15 child/senior. SAT 2 (5:30pm): Black and White Goes Country Gala: George Fox, Samantha King. TIX \$100 all ages.

FULL MOON FOLK CLUB Bonnie Doon Hall, 9240-93 St., 438-6410. SAT 2: David Essig, Mississippi Steamboat.

HONEST MUR'S BAR AND GRILL 8937-82 Ave., 463-6397. • Every THU (9:30-10pm): Open stage w/ Keep Six. All musicians welcome. FRI 1-SAT 2 (9:30pm-1:30am): Mr. Lucky (blues, boogie, R&B). No cover.

THE IRISH CLUB 12546-126 St., 453-2249. SAT 26 (8pm): Robbie Burns night social: Alba and Scottish dancers and piper. TIX \$8 (incl. haggis).

MEZZA LUNA LATIN CLUB 10238-104 St., 423-LUNA. • Every weekend: Live Latin music. FRI 1-SAT 2: Los Caminantes.

N'OTHER PLACE 11540 Jasper Ave., 424-4489. • Every SUN (5-9pm): Jam w/ KGB Kev and Stormin' Norman. FRI 25-SAT 26 (9pm): KGB Kev, w/ special guest Marshal Lawrence, Coco. No cover.

NORTHERN BLUEGRASS CIRCLE
MUSIC SOCIETY • Pleasantview Community Hall, 10860-57 Ave., 487-7931, 434-5997. • WED night jam sessions. • Provincial Museum Theatre, 12845-102 Ave. SAT 2 (7:30pm door): The Lynn Morris Band. TIX \$20 member, \$25 non-member. Adv. tickets @ jam sessions or @ Alfie Myhre's Music, Southside Sound.

RAY'S SPORTS BAR 15211-111 Ave., 486-3390. SAT 2: Rusty Reed Band.

ROSIES BAR AND GRILL 124TH STREET 10315-124 St., 482-1600. • Every SAT (5-9pm): Alberta Crude (blues, country).

ROSEBOWL PIZZA AND LOUNGE 10111-117 St., 482-5152. THU 24: Ben Sures. SUN 27: Open jam with Mike McDonald.

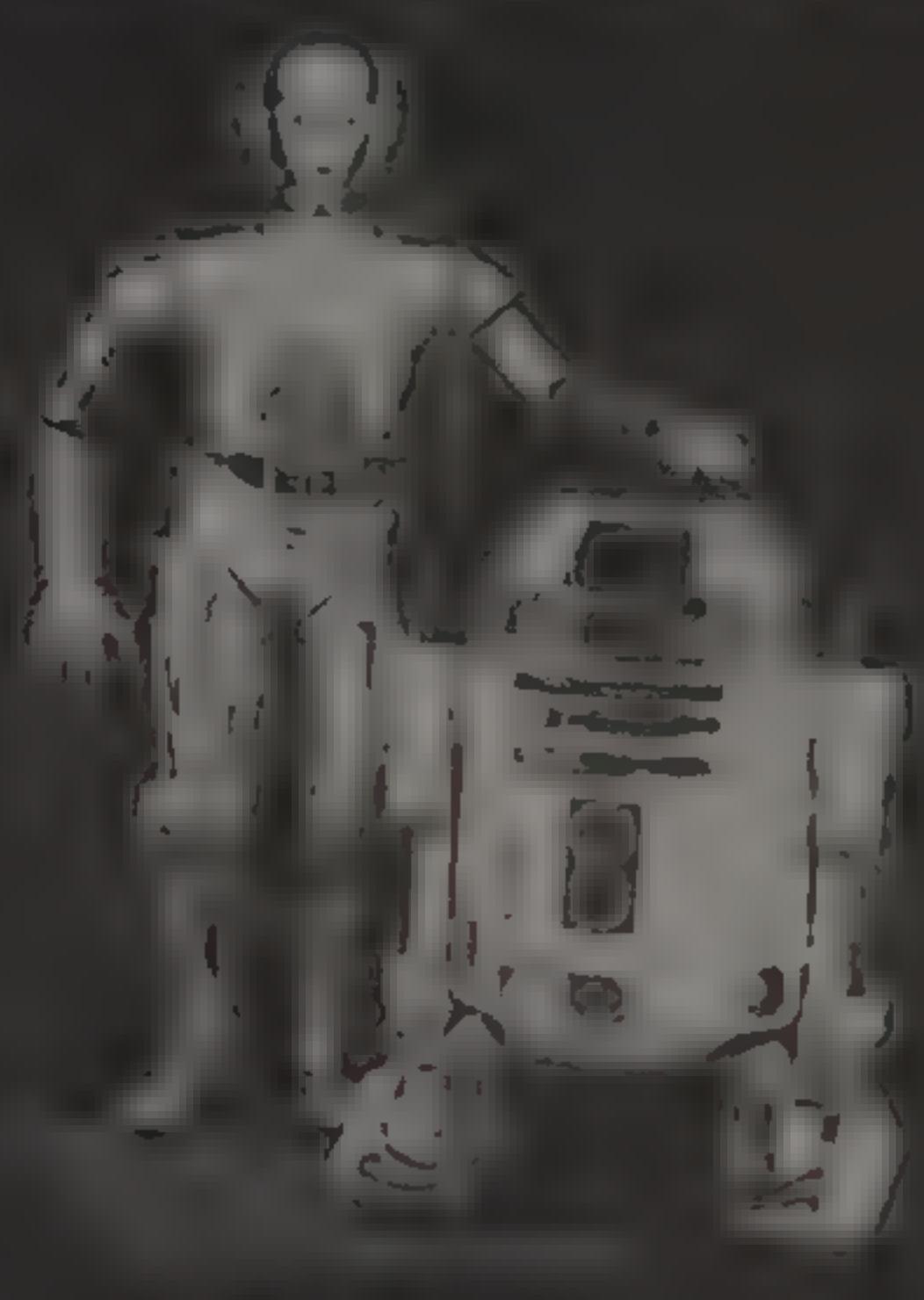
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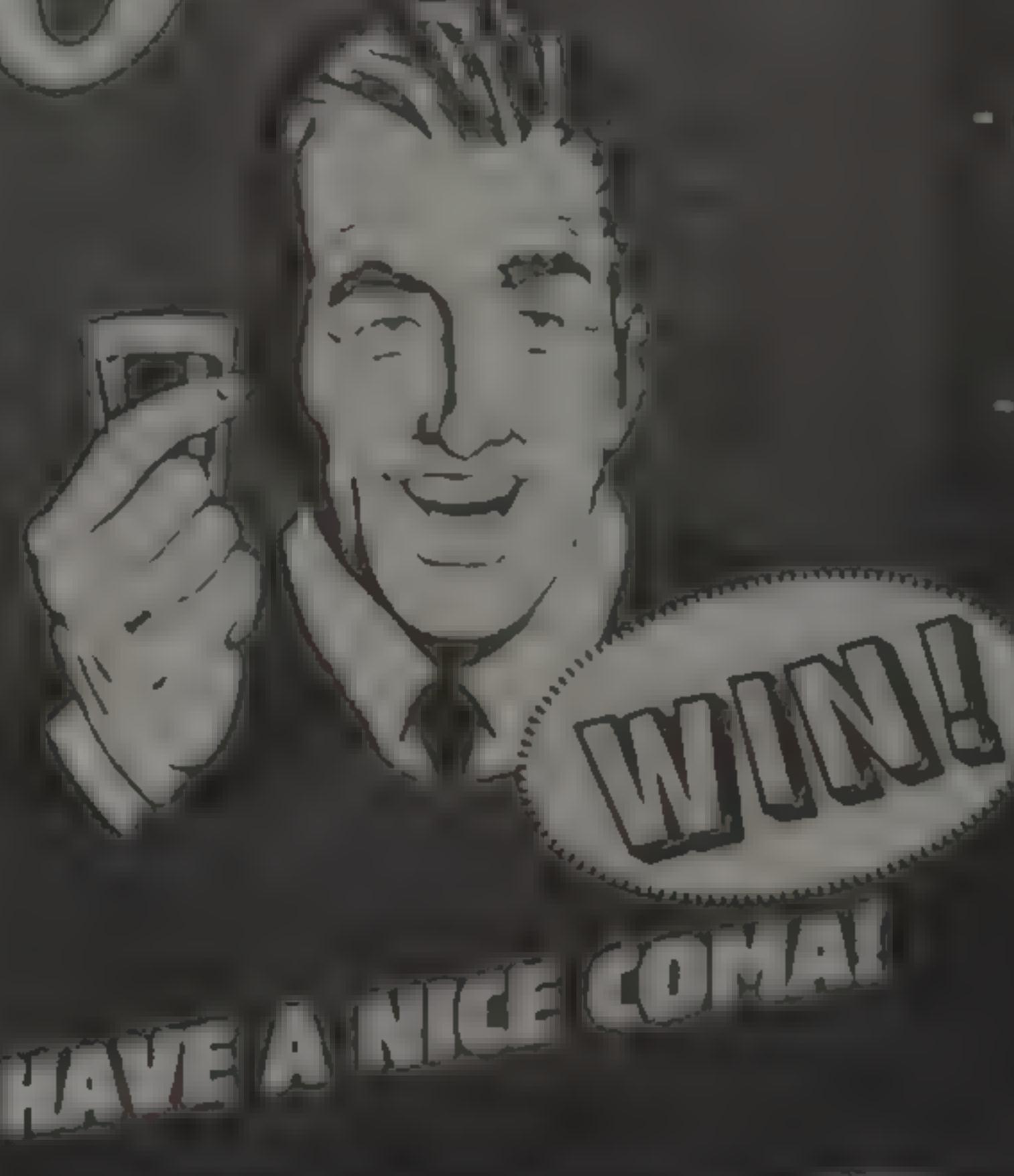
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SIDETRACK CAFÉ 10333-112 St., 421-1326. THU 24 (9:30pm) FRI 25-SAT 26 (10pm): Janiva Magness (blues). \$6 cover. SUN 27 (8pm): Sunday Night Live: King Muskafa, Killer Comedy, DJ Dudeman. \$5 cover. MON 28-WED 30 (9:30pm): King Muskafa (ska-influenced combo). No cover. THU 31 (10pm): Thirst n' Howl. \$3 cover. FRI 1-SAT 2 (10pm): Painting Daisies, Kris Demeanor. \$6 cover. SUN 3 (8pm): Sunday Night Live: Mustard Smile, Killer Comedy Show, DJ Dudeman. \$6 cover.

SUGARBOWL CAFÉ AND BAR 10922-88 Avenue. •Every FRI songwriter night. FRI 25: Lonesome and Then Some. \$5 cover. SUN 17 (2pm): PROxyBOY, w/Thomas Golub (acoustic bass).

TIM'S GRILL 7106-109th St., 413-9606. FRI 25 (9:30pm): The Charles Weaver Revue. FRI 1: Paul Bellows.

UNIVERSITY OF ALBERTA Myer Horowitz Theatre, Students Union Building. FRI 1 (7:30-10pm): Rhythms of the Planet: Drumcan Man, Okoto Dancers, Capoeira, Vajante Drumming Ensemble, Buffalo Tail Productions. TIX \$10 adv., \$8 adv. student @ SUB ticket centre, International Centre, Department of Music Office; \$12, \$10 student @ door. •451-8000. SAT 2 (8pm): Danny Michel and Martina Sorbara. Presented by Edmonton Folk Music Society. TIX \$15 @ TicketMaster.

CLASSICAL

ALBERTA COLLEGE CONSERVATORY OF MUSIC Muttart Hall, 10050 MacDonald Dr., 423-6230. SUN 27 (3pm): Faculty recital: Anne McDougall (violin), Dorothy Weiss (piano). •433-3742, 420-1757. FRI 1: Edmonton Classical Guitar Society presents Scott Tennant. TIX \$18, \$15 student/senior/member @ TIX on the Square, Avenue Guitars, The Gramophone @ door.

CONVOCATION HALL U of A Campus, 420-1757, 492-0601. FRI 25 (8pm): Faculty and Friends present The Eastwest Quartet, Roger Admiral (piano), Clems Merkel (violin), Isabelle Bozzini (cello) and Alison Storochuk (clarinet). TIX \$12 adult, \$7 senior/student @ door. Adv. tickets @ TIX on the Square; Department of Music, U of A. •479-2038. SAT 26: Edmonton Vocal Minority present Way Off Broadway. •492-3263. MON 28 (noon): Noon hour organ concert series:

Undergraduate, masters and doctoral students of Dr. Mann's Graduate Free. WED 30 (8pm): Edmonton Chamber Music Society. Eden Trio (Andrew Dawes (violin), Rivka Golani (viola), Yehuda Hannani (cello)).

EDMONTON SYMPHONY ORCHESTRA Winspear Centre, 4 Sir Winston Churchill Sq., 428-1414. FRI 25 (8pm)-SAT 26 (2pm and 8pm): The Pops: ESO Unplugged. Jeff Tyzik (conductor). TIX \$25-\$62, senior/student discounts available. FRI 1-SAT 2 (8pm): A Masters Collection: Grzegorz Nowak (con-

ductor), Jan Urke (double bass). TIX \$20-\$60 student/senior discounts available. \$10.00 student rush tickets available from the Winspear Centre Box Office one hour prior to any regular ESO classical concert. SUN 3 (8pm): Super special: Tafelmusik.

ST ANDREW'S UNITED CHURCH 9915-148 St., 420-1757. SAT 2 (2pm and 7:30pm): Form and Nuf presented by the Columbian Jazz Choirs. TIX \$10 adult, \$8 student/senior, \$25 family @ door, TIX on the Square.

VISIONARY COLLEGE 30, 580 St. Albert Rd., St. Albert. SUN 27 (7pm): Colours of Bulgaria: Piano pieces by Pancho Vladigerov (CD release celebration).

WINSPEAR CENTRE 4 Sir Winston Churchill Sq., 99 St., 102A Ave., 428-1414, 420-1757. SUN 27 (2pm): Pro Coro Canada presents *Carmina Burana* by Carl Orff. Featuring Pro Coro Canada, Hammerhead Consort, Sharla Nafziger (soprano), John Tessier (tenor), Marc Boucher (baritone), Richard Sparks (conductor). TIX \$25-\$28 adult, \$22-\$25 student/senior. Adv. tickets @ Winspear Box Office, The Gramophone. Group tickets of 12 or more (available @ Winspear Box Office), \$20.75 adult, \$18.25 student/senior.

COUNTRY

JASPER PLACE LEGION 10220-156 St., 483-1959, 454-6932. FRI 25 (7:30pm): The Swampflowers.

LONGRIDER'S SALOON 11733-78 St., 479-7400. THU 24-SAT 26: Allen Christie. TUE 29-THU 31: Ken McCoy.

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YARDBIRD SUITE 11 Tommy Banks Way, 103 St., 86 Ave., 432-0428, 451-8000. FRI 25-SAT 26 (8pm door): Pete Christlieb. TIX \$14 member, \$18 guest. FRI 1: Ben Sures Swing Manouche, Aaron Keys Sextet. SAT 2: Möbius Quartet.

ZENARI'S ON 1ST 10117-101 St., 425-6151. FRI 25 (8pm-midnight): Rhonda Withnell.

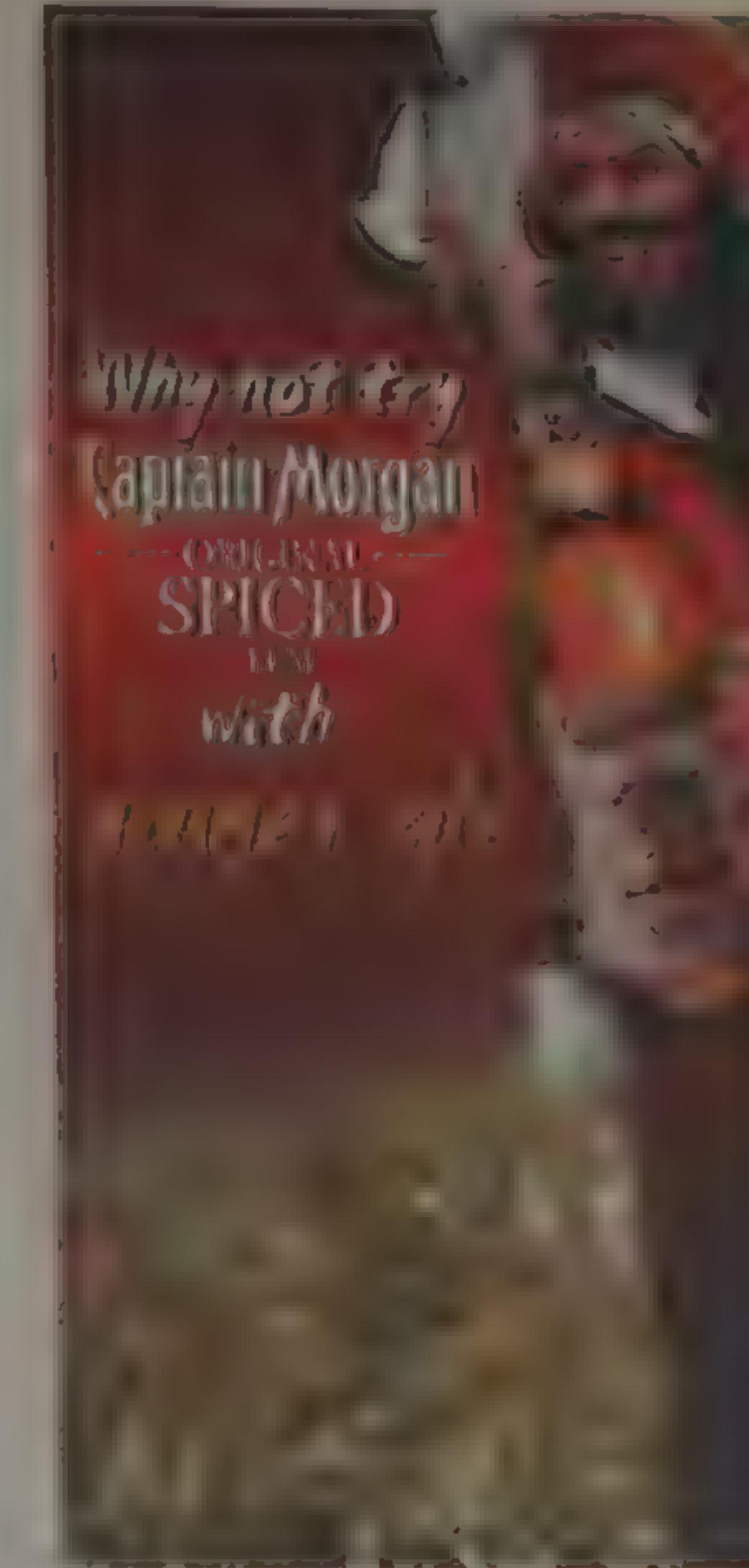
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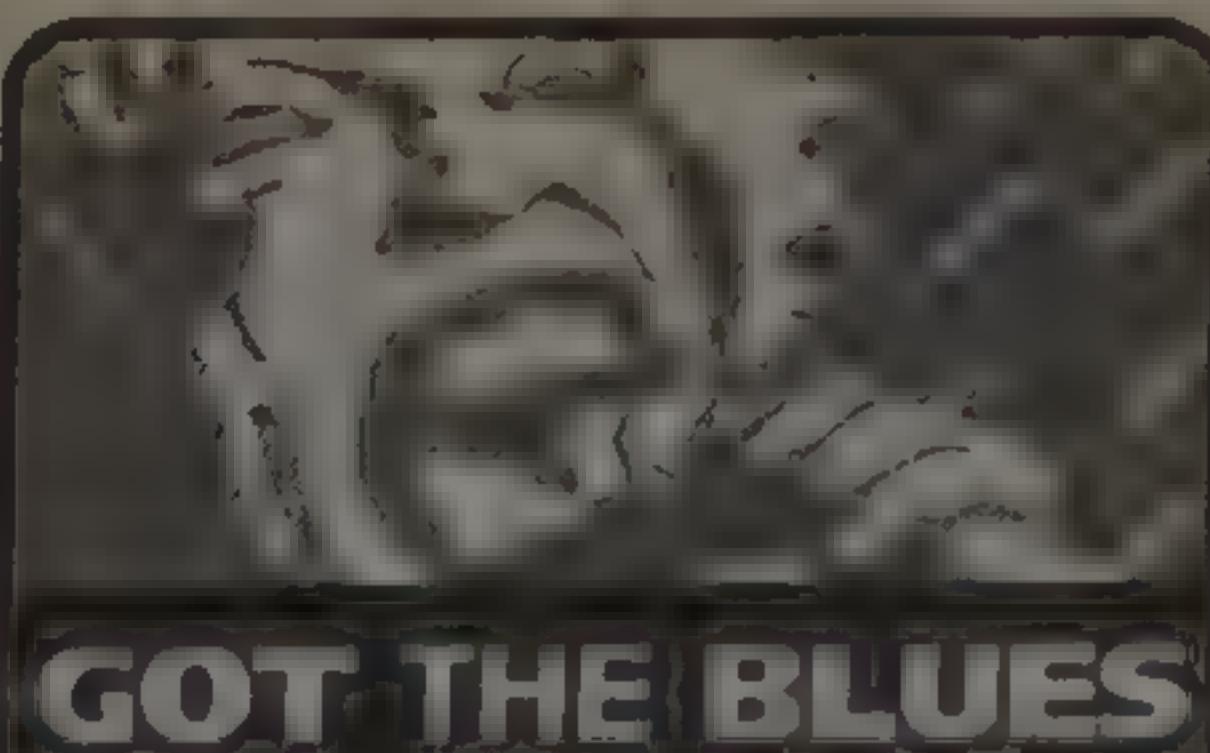
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BY CAM HAYDEN

Janiva accord

The big show this week is the eagerly anticipated return of Janiva Magness to our burg. Her three-night stint at the Sidetrack begins this evening (Thursday). According to Sidetrack owner/manager Michael Purcell, most of the tables in the joint had been reserved by blues fans by the middle of last week. Fortunately for the rest of us, those tables only make up about 40 per cent of the room's capacity, so there will be plenty of opportunities for latecomers to get into the show as well.

The undisputed hit of last summer's blues festival, Magness played to a packed house on a Wednesday evening in September at the 'Track, and Purcell immediately booked her to return this week for an extended stay. Those who caught her Edmonton performances know firsthand the excitement Magness brings to the stage and the buzz on this talented and compelling performer is definitely getting out. A quick look at her website, www.janivamagness.com, reveals at least 10 entries in the guest book from Blues

Festival patrons alongside hundreds of others from fans across the globe. Magness has a track on the *Hidden Treasures: The Best Blues You've Never Heard* disc included in the latest edition of *Blues Revue*—it's a great idea on the part of *Revue*'s editors to promote up-and-coming or lesser-known artists. Meanwhile, sales of Magness's third disc, *Blues Ain't Pretty*, are reportedly brisk and she will have a big stack of them for sale at her show this week. What all this means is that you'd be wise to catch Magness this week—it may be your last chance to see her for the ridiculously low cover of six bucks.

Edmonton is Handy-dandy

The Blues Foundation, sponsors of the W.C. Handy Awards (the blues equivalent of the Grammys), announced its nominations for the 2002 awards last week. The hardware will be given out in Memphis, Tennessee on May 23, part of a week-long celebration of the blues that will include workshops, club gigs and concerts. And I couldn't help but note that the nominees included several performers who have played Edmonton in the last couple of years. It's a testament to the support of local blues fans and bookers that we've been able to see the cream of the blues crop without having to leave town.

For instance, B.B. King, Shemekia Copeland and Rod Piazza are all nominated for Blues Entertainer of the Year; Anson Funderburgh and the

Rockets with Sam Myers, the Holmes Brothers and Rod Piazza and the Mighty Flyers are competing in the Blues Band of the Year category; and Buddy Guy, Kid Ramos, Kim Wilson, Rod Piazza and Larry Garner are up for the Contemporary Blues Male Artist of the Year trophy—and every single one of these acts have been in Edmonton within the past 18 months. In fact, of the 22 nominees in the top four categories, we've played host to 15 of them.

That's not a bad showing, but there's always room for improvement. Of the 20 nominees in the soul/blues and traditional blues categories, for instance, not a single one of them put in an Edmonton appearance over the same time period.

But speaking of soul/blues performers, Curtis Salgado was busy rippling it up at Blues on Whyte on Monday last week in front of a respectable house. His show here was part of an Alberta tour that will see him performing in Calgary, Red Deer and Bow Island before closing time on Saturday. If you caught his act and would like to learn more about the man and his music, tune into the *Friday Night Blues Party* on CKUA between 9 p.m. and midnight when Salgado will be co-hosting an hour of the program with me. ☺

Cam Hayden hosts the *Friday Night Blues Party* from 9 p.m. to midnight on the CKUA Radio Network, 94.9 FM and 580 AM. He is also a partner in Blues International Ltd., producers of Edmonton's Labatt Blues Festival

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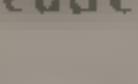
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January 31, 7:00 pm
Myer Horowitz Theatre
Isabel Allamirano, Dr. Virginia Cowgill,
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Cheerleaders and the Raging Grannies

Living as if Forests Matter
January 30, 7:00 pm
Myer Horowitz Theatre
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For More Stats go to GPRRecords.com

Nickelback

Continued from page 23

Nickelback has gone from a band getting a hand up to a band that is stretching a hand out. The Canadian quartet initially gained exposure for their previous disc, *The State*, during a tour with the likes of Big Wreck, Creed, Sevendust and 3 Doors Down. Now the boys have taken fellow Canucks Default under their wing, offering them up as an opening act for both their recent American and current Canadian tours. In addition, Nickelback frontman Chad Kroeger spends his downtime producing new talent. They've also invited old indie pals Rake to open for their Alberta shows.

"The music business is kind of like a game of hot potato," Vikedal says. "We're the band who has been helped by bands like Big Wreck and 3 Doors Down and now it's our turn to help out who we can. You have to ask yourself, 'Could I have gotten here without help?' and the answer would probably be 'no.' So really, it's your duty as a musician to give back and help other bands trying to do what you have done. Nobody does it alone."

Putting in his five cents' worth

Alone or not, Nickelback has obviously tapped into something that's set their music apart from the other bands on the market. But Vikedal

says defining just what that something might be is a difficult task. "It's a combination of many things coming together," he explains. "We've been told that we have a bit of an American sound—a sort of straight-ahead rock with a simple sound. I think it is important to not get caught up in playing musicians' music. You have to create something that the people want to hear. This is a very unpredictable business, and a lot has to do with timing and that's something you just can't control. If you release an album the same week as U2 and Limp Bizkit, that can have an effect on your success. It's not something you can predict. You just have to remember to keep a clear head."

Perhaps their ability to stay grounded stems from their small-town upbringing. Born and raised on the Alberta prairie, Vikedal learnt the ways of the world on the streets of Brooks while the Kroeger boys and Peake battled the perils of youth in Hanna. Vikedal, who joined Nickelback three years ago and now calls Vancouver home, first spread his musical wings in Edmonton with the Corb Lund Band. "That's where I got my start," he says, "and I wouldn't be where I am today without Corby. I still play with them now whenever I get a chance."

As Vikedal prepares to take his rightful place behind the "tubs" Friday night for a sold-out show at Skyreach Centre, he reflects on his home town. "In many ways," he says, "Edmonton is still home for

me because it's where I got my start. Edmonton is an incredible city for up-and-coming musicians and for people trying to learn an instrument. The city is unreal because it has a lot of culture and a big jazz and festival scene. For me, the show in Edmonton is the one I am most excited about. I am really pumped."

Nickelback
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CLASSICAL NOTES

BY ALLISON KYDD

Light club

The majority of classical music performances last week (and in the next few weeks as well) have been not only secular, but also fun. Highlights last week were the Edmonton Opera's offering "Gilbert and Sullivan at the Winspear" (January 19) and the irreverent Spectrum production "Schnitzel, Empanada and a Bottle of Scotch" at Alberta College's Muttart Hall on January 20. No production is flawless, and these two could probably have benefited from a little more rehearsal, but they still had considerable charm.

Though the balance between

orchestra and chorus was not all it could have been in the first half of the opera production, things improved after intermission, a combination no doubt of the violins toning down and the singers becoming more animated. Speaking of animation, one marvels that the members of the Edmonton Opera Chorus are able to sing full out and yet manage so many facial expressions. One would almost think singing was a natural human activity! Edmonton-born soprano Heidi Breier also demonstrated this paradox. Not only did she smile as *The Gondoliers'* merry maiden, she also frowned and had second thoughts in *H.M.S. Pinafore's* "The hours creep on apace" and cavorted and caressed in *The Pirates of Penzance's* "Poor wand'ring one," all without missing a trill.

For many, the delicious onstage courtship between Breier and tenor Benjamin Butterfield was the hit of the evening, though others felt Butterfield also outdid himself flirting with the chorus. Mezzo-soprano Marcia Swanston was a mixture of pathos and giggles as little Buttercup, baritone

Mark Pedrotti was convincing as both the modern Major General and the lad who rose to be the ruler of the Queen's Navy, while Baritone John Avey's rendition of *The Mikado's* "Willow, tit-wil low" was an obvious favourite.

The Sunday afternoon Spectrum concert, graced by the presence of Lieutenant-Governor Lois Hole, had the same delightful combination of high spirits and hijinks as the opera production as well as a cleverly plotted program. Pianist Alexandra Munn got things underway by introducing Mozart's Trio in E major as after-dinner entertainment. If the Mozart lulled the audience, Villa-Lobos's *Deux Choros for Violin and Cello*, which followed, shocked them into attention with its discords, unsettling scoops and screams, shrill treble riffs and cello as percussion, all countered with measures of great sweetness.

After intermission, a collection of 12 traditional Scottish songs, arranged by Beethoven, of all people—I wonder if anyone accused him of cultural appropriation—anticipated Robbie Burns Day, January 25. Many of the melodies were unfamiliar, which added to the experience, as did the rich accompaniment of piano, violin and cello, though it occasionally overpowered the singers. The lilt and high tessitura of "O might I but my Patrick love" was particularly well-suited to Diane Nelsen's high soprano, though her "Bonnie Laddie!" and "Faithfu' Johnnie" could not fail to please either.

The upcoming Pro Coro concert on January 27 will continue in this somewhat lighter vein, though Carl Orff's *Carmina Burana* is not, strictly speaking, secular music. It's based on medieval manuscripts of songs discovered in an old monastery. (Would you believe, monk's drinking songs?) Pro Coro artistic director Richard Sparks calls the work "one of those little miracles," pointing out that it is one of Orff's few pieces to have made it into standard repertoire. Sunday's concert offers it in a chamber version with two pianos and percussion.

Though *Carmina Burana* may be familiar to some, Allen Gilliland's *Blessed* (libretto by Edmonton poet Andy Northrup) is completely new. Malcolm Forsyth's *Hesperides*, based on the sometimes bawdy poems of Robert Herrick, is also new, though not a premiere. Therefore the audience can look forward to the pleasure of the familiar and the challenge of the new.

All of these productions are a welcome break after the weeks (ever months) before and around Christmas which featured works at the serious end of the musical spectrum (Bach, Handel, Verdi, Venotti, Taverner, etc.) in performance centres across the city. Sacred music can be thrilling and there will be more of it coming up soon in the season of Lent and Easter but it's not a complete diet.

Lighter music also offers a necessary respite for Edmonton audiences who are concerned about the future of the Edmonton Symphony Orchestra. Will the threat or promise of a new orchestra inspire the ESO board and musicians to rethink their positions? Is it reasonable for Edmontonians to expect to have live-in artistic directors? Do musicians really want to handle their own administration? More on this and other classical music dilemmas to come. ☺

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The best-laid plans of Tyson men

All-star lineup pays tribute to songwriting prowess of Ian Tyson

By PHIL DUPERRON

Throughout his spectacular musical career, Ian Tyson has inspired and influenced generations of Canadian musicians with his songwriting and his true cowboy spirit. Now, with *The Gift*, some of those musicians will get up onstage for two concerts to pay tribute to Tyson and show the audience the diversity and breadth of his work.

Organizer Peter North says he got the idea for the show a couple of years ago, when a few different scenarios began playing through his head for the tribute. The idea started big, possibly uniting the many musicians who have worked with Tyson over the years—maybe doing it for television. Then it got bogged down in the planning until North decided, he says, to “take the bull by the horns and just do it. It should be done, because there’s not a lot of guys like Ian in our backyard.”

North decided the talent pool here in Alberta was so deep, it would be a homegrown affair. The notion of developing a TV special fell by the wayside, but the shows will be recorded for a future radio broadcast on CKUA. After assembling the performers, the real work of choosing the songs and planning and arranging the concerts began. While the show will feature some old Tyson standards—including an instrumental version of “Four Strong Winds”—North also promises to highlight some of the hidden gems that dot Tyson’s massive and varied body of work.

North admits the logistics were “something else,” but the event was a thrill to put together. “Everyone, straight from the get-go, was just so

into it,” he enthuses. “Everyone’s been a pleasure to work with. With 18 people, it’s kind of like herding cattle, but they’re all going in the same direction anyway.”

The house band features Stewart MacDougall, Jeff Bradshaw and Ken Chalmers, who all worked with Tyson in the past. They will accompany solo artists like Corb Lund, Shuyler Jansen, Lionel Rault and Tom Wilson. The McDades and the Maple Creek Bluegrass Band will each

play a set, and everyone will get together for the finale. If all goes according to plan, Tyson himself will also show up at Saturday’s show at the Arden Theatre.

Chasing Ian

For some, like Terry McDade, Tyson’s influence has been formative and lifelong. “The Beatles got me into playing guitar,” says McDade, “but it was Tyson who got me interested in playing acoustic.” After hitchhiking across the country with a backpack and a guitar, McDade arrived in the Toronto area in the late ’60s via Haight-Ashbury. He heard Yorkville was the place to be because it was there that Tyson and his ex-wife Sylvia, as well as other folk luminaries like Joni Mitchell, had taken traditional folk music, territory previously only traversed by pinstripe-wearing squares, and turned it

into something cool. He arrived too late—Tyson and Mitchell had moved on to big recording careers, but the scene they helped create was still resonating with their influence.

It was in this creative environment that McDade cut his teeth. Now, as patriarch of the McDades (along with son Jeremiah and fiddle player Shannon Johnson), he’ll get a chance to salute a Canadian legend, one who has always been true to his roots. For McDade, who considers himself a militant supporter of Canadian artists, it’s a great opportunity to let people know just how much talent we have. “There’s a lot of good people here,” he says. “It’s really neat to see people take it upon themselves to put something like this together. Not all the heroes are from the U.S. I’m not too much interested in U.S. heroes, anyway. So Ian will do just fine.”

Calgary musician Tom Wilson thinks Tyson’s work reads like a textbook from which Canadian songwriters can learn their craft. He leapt at the opportunity to be a part of this project, considering it “an honour and a pleasure.” While Alberta has been called “Nashville North,” Wilson still believes our musicians and songwriters have been undervalued. “The music scene we have in Alberta is every bit as good as the Nashville scene ever was,” he says. “It’s a real gold mine of talent and many of them are involved in this project. Ian sits right at the top of



Returning Tyson’s gift: Stewart MacDougall, Shannon Johnson, Cuffy, Shuyler Jansen, Jeremiah McDade and Terry McDade

Phil Duperron

this pile. To this day, he is one of the finest songwriters in Canada. He’s like the elder statesman of Canadian songwriters. I love him.”

Lund isn’t shunned

Just like Tyson’s music, the artists it has influenced have walked down different paths in the last 30-odd years. Corb Lund remembers listening to Tyson as a kid going to rodeos in rural Alberta. This music would later come through somewhat during his days with his hard-rocking band The Smalls. Now that he’s a full-time country artist, Tyson’s influence is much clearer. Lund himself comes from a ranching family, so he knows first hand about the cowboy culture Tyson’s later material focuses on. Lund appreciates

Tyson’s music, he says, because “he’s been able to reinvent his musical style a couple of times.... He’s one of the few guys who’s been successful taking western Canadian culture and putting it into song artfully.”

Lund will sing “M C Horses,” a song about one of the last big ranches in Alberta selling off its land and horses, showing that even if Tyson’s cowboy lifestyle falls prey to the modern world, there will still be a living link to the past, celebrated in song and remembered by a new generation of songwriters. And that is Tyson’s gift to the world. ☀

The Gift: Honouring the Music and Words of Ian Tyson
Festival Place, Sherwood Park
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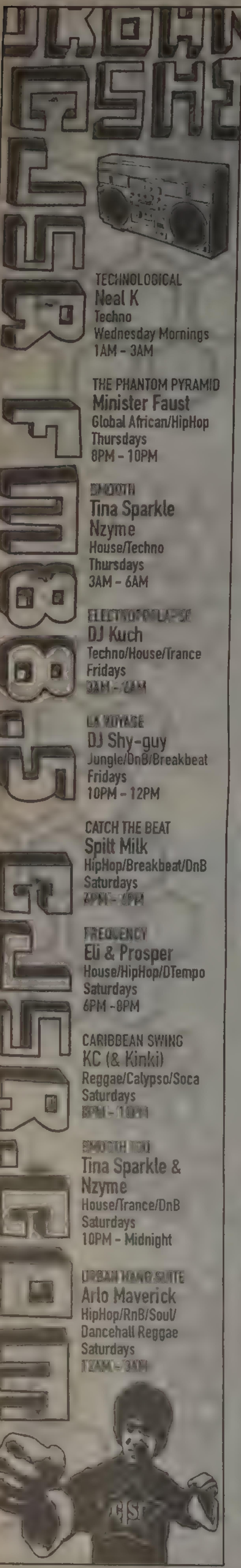
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DJ Kuch
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DJ Shy-guy
Jungle/DnB/Breakbeat
Fridays
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Nzyme
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BY DAVID STONE

Brick house

Forget nightclubs and all-night parties. For a musician like Lane Arndt, the Southside Sugar Bowl is a perfect place to play electronic music. "The sound has worked its way into the brick," laughs Arndt. "It suits the spirit of the room. Most of the time when you walk in there, they're playing downtempo stuff on the stereo, and you see the heads bobbing to the beat."

It's one of the reasons why Arndt and musical partner David Aide have chosen to take up a bimonthly residency in the coffeehouse on Sunday afternoons, starting January 27. Their new project, PROxyBOY, combines chilled-out drum 'n' bass, house and breakbeat with the improvisational structure of jazz, played live with electronic and organic instruments. "There's something about electronic beats that really gets to people," Arndt says. "It's kind of zeitgeist-y, really."

PROxyBOY started after the disbanding of their last group, Feast. "That band was already heading in this direction," Arndt says, "but everybody was pulling in so many different directions that things seemed to stall. David and I stuck together because

we have a really good connection and we wanted to do something with the sounds in our heads."

PROxyBOY's residency will feature an arsenal of guest musicians, which will begin this weekend with local bassist Thomas Golub. The show begins at 2 p.m.

Also, in a similar vein, local dub funk group AA Sound System will set up their samplers and slide guitars for a night of live instrumental experimentation at the Back Room Vodka Bar tonight (Thursday).

Share the Fantasy

Thursday is the same night for the Vinyl Fantasy 2 warmup party at Majestic. The Saturday night party, which will feature American house DJ Irene and U.K. hard house producer Ingo Star, among others, is one of the most anticipated events in recent memory. Tickets are currently \$47 (available at DV8 Records, Foosh, Colourblind and Underground WEM), and will probably sell out before the party opens its doors at Polish Hall at 8 p.m. that night. My suggestion is show up early to avoid the massive lineup—especially in this cold and dismal weather.

Also, Majestic is holding a special road trip for the Carl Cox show in Calgary on Wednesday, February 20. Tickets for the round trip coach are \$49.95 and include direct entry into the Whiskey to see Cox, as well as a free beverage at Majestic before departure. Space is limited, so buy your pass at the club on Friday, January 25 during the Vinyl Fantasy pre-party, featuring Vancouver DJ Kultcha and Charlie Mayhem.

Another hot ticket in town is Toronto's New Deal. If you haven't heard this trio play their brand of breakbeat house music, you're missing out. They'll be dropping in at the Rev Cabaret on Saturday February 2 as guests of the club's Turbo Saturdays club night. Opening the show will be local DJs Bobby Torpedo and Alvaro. Tickets are \$12 plus applicable service charge and are available at Blackbyrd, Listen, DV8 Records, Foosh, Colourblind and the Lush box office.

The Rev Cabaret/Lush Nightclub will also play host to innovative British drum 'n' bass producer Andy C on Sunday, February 17. The Ram Records artist is the creator of one of the most appealing jungle anthems in years, "Bodyrock," which has become a crossover hit with not only drum 'n' bass crews, but breakbeat spinners and househeads alike. The Family Day long weekend show will also feature Celcius, Phatcat and MCs Deadly and Deegree in the main room, while visiting house jock Mike Downey spins downstairs with Ariel & Roel and Greg Wynn. Tickets for the gig are available at DV8, Foosh and Underground WEM.

The World spins

If you think that spinning records in a club can do no good for the world, please read on. On Saturday March 2, DJs and clubs around the world are being invited to take part in World DJ Day, which will raise funds for music-related charities. Already many of the top jocks in the world, including Paul Oakenfold, Carl Cox, Paul Van Dyk, Pete Tong, Sasha, Danny Tenaglia and Sister Bliss, have pledged their support.

This is the largest fundraising activity the dance music industry has ever been involved in. All over the world that night, DJs and clubs are being invited to either donate their fee, collect donations or set aside a portion of the door receipts. It doesn't matter if you're a mobile jock, a pub spinner or an underground denizen, just so long as people are willing to get together and attempt to make a significant change in children's lives.

The money collected will be administered by Nordoff Robbins, an international music therapy charity. With the help of the network of DMC chapters in 26 countries, the funds will then be handed to regional charities that help disabled and disadvantaged children. DMC Canada, based in Montreal, has chosen the National Aboriginal Achievement Foundation as the primary recipient of the funds.

"They provide educational scholarships, career fairs for aboriginal youth and hand out achievement awards," explains DMC Canada organizer Chris Kendall. "We figured that it was a worthy cause, since they encourage growth through artistic efforts."

World DJ Day is still in the planning stages as far as Canada is concerned, Kendall says, but he's hoping to get as many DJs and clubs across the country involved. "Canada is a big country and it's tough to connect all the dots," he sighs. "All we can do is try and get the word out there any way we can."

Anybody interested in playing a part in World DJ Day, feel free to contact Kendall directly at canada@dmc-world.com, or visit the official website at www.worlddjday.com.

VUE Weekly

BACKROOM VODKA BAR—10324 Whyte Ave • WED: The Forum, with Robert Alan, DJ Calus and guests • THU: Deja Vu, house with guests • FRI: Pilot Episode, with Simon Locke and Tripswitch and guests • SAT: Flava, hip-hop with weekly guests

BLACK DOG FREEHOUSE—10425 Whyte Ave, 439-1082 • TUE: Digital Underdog, hip hop with Sonny Grimezz, C-Sekshun, and Megaforce • SUN: What The Hell, downtempo beats with DJ Trypomene and Spilt Milk

CALIENTE NIGHTCLUB—10815 Jasper Avenue, 425-0850 • FRI: Funktion Fridays, urban with resident DJ Invincible and guests • SAT: guest DJs • SUN: Ladies' Night, with DJ Invincible

CLIMAXX AFTERHOURS—10148-105 St. • (780) 425-2582 • THU: guest DJs • FRI: Thunder Dave, Slav, Mr. Anderson, LP • SAT: Wil Danger, Donovan, Protege, Ryan Mason

CRISTAL LOUNGE—10336 Jasper Ave, Info 426-7521 • FRI: Future Funk Fridays, drum 'n' bass with Deegree, Skoolee and Phatcat • SAT: Urban Saturdays, with DJ Spincycle, DJ Invincible and guests

DEVLIN'S—10507-82 Ave, Info 437-7489 • SUN: beats with DJ Calus and Robert Allen

EUPHORIA—4605 - 50 Ave., Red Deer, AB (late night/after hours) • FRI-SAT: deep house, trance and hard house with residents Sese, Travisty and Devilish

EVAR AFTER/G-SPOT—10148-105 St. (late night/after hours) • WED: Ladies Night, with Goza • THU: Rewind with Slav and guests • FRI: resident DJs James Gregory, Tomek, plus guests • SAT: Infinity, with the Starving DJs (Instant Newton, Vaas, Diaz)

FLY—10203-104 St., 421-0992 • FRI: house with Dr. Yvo • SAT: house and R&B with Alvaro

HALO—10538-Jasper Ave, 423-HALO • WED: house with Dirty Darren Pockett • THU: Soul What?, with Tanner and Echo • FRI: How Sweet It Is, hip-hop, house and R&B with DJ Echo, Alvaro • SAT: For Those Who Know., with Junior Brown, Amadeo, and Ryan Mason • SUN: As Good As It Gets, house with Andy Pockett • THU JAN 31: Junior Sanchez (NYC)

IRON HORSE—8101-103 Street, Info 438-1907 • WED: Freeflow, house with DJ Johnny Five • FRI-SAT: Alix DJ

LUSH/THE REV—10030A-102 St., 424-2851 • WED: Main-The Classic, retro with DJ Lokli; Velvet—progressive house with Ariel & Roel • THU: Lush—Trauma, drum 'n' bass & jungle with residents Phatcat, Deegree, Skoolee and guests • JAN 24: Jonas Jordan, Ara-deleigh, Prop (Calgary) • FRI: Main-Bump 'n' Hustle, house with Remo Williams and Bobby Torpedo and rotating guests; Velvet—Underground, alternative & retro with Eddie Lunch-pail • SAT: Turbo, progressive trance and house with

alternating residents and guests—JAN 26: Anthony Donohue, Thunder Dave; Velvet: Forties 'n' Nines, with Rerun and Sundog

MAJESTIK—10123-112 St. • THU: House night with residents Tripswitch, Sweetz, and guests • FRI: Hard House with residents Crunchee, Jaw-Dee, Charlie Mayhem • SAT: hard house with DJ Crunchee—FEB 2: Slipmatt (UK)

NEW CITY COMPOUND—10167-112 St., 413-4578 • TUE: Likwid Lounge—Stellar, Brit Pop, Mod and indie Rock, with DJ Bluestay and Travy D • WED: Suburbs—Atmosphere, old school, soul, house and hip hop, with Cool Curt and Slacks • SAT: Suburbs—Saturdays Suck, with DJ Blue Jay and Nik Rofeelya • SUN: Suburbs—SChocolate Sundaes, w/Kool Hand Luc, Remo Williams and guests

PARLIAMENT—10551 Whyte Ave • SAT: Hardcover, drum 'n' bass with Celcius, MC Deadly, Ghetto F/X, J.Me, J, and guests

POLISH HALL—10960-104 Street, Info: www.charllemayhem.com • SAT JAN 26: Vinyl Fantasy 2, with DJ frenz (US), Ingo Star (UK), Rowland the Bastard (UK), Orange Peel (UK), Kultcha (Vancouver), Bounce (Calgary), Five Alive (Calgary), V-Dash & Dub Cee (Calgary), Charlie Mayhem, Crunchee, Tripswitch, Sweetz, Tryptomene, David Stone, Derkin, Kristoff, Erin Eden, Greg Wynn, Anthony Donohue, Dragon, Neal K, Darcy Ryan, Wil Danger, Tiff Slip, Salu and Spanki. Tickets available at: DV8 Records, Underground (WEM), Colourblind, Foosh, Glam Slam, Famous Skateboards & Snowboards

RED'S—Phase 3, West Edmonton Mall • MON: Mike's Mondays • TUES: Toonie Tuesdays • SAT: Saturday Night Party, with DJ Kenny K • SUN: Hypno Sundays

SAVOY—10401 Whyte Ave, 438-0373 • FRI: Indie Rock, with DJs Rich and Shane • SAT: Beats, with Ariel & Roel • SUN: French Pop, with Deja DJ

SQUIRES—10505-82 Ave, downstairs • MON: Local Motive with rotating hosts DJ Waterboy, Genome, Kryptokane and guests

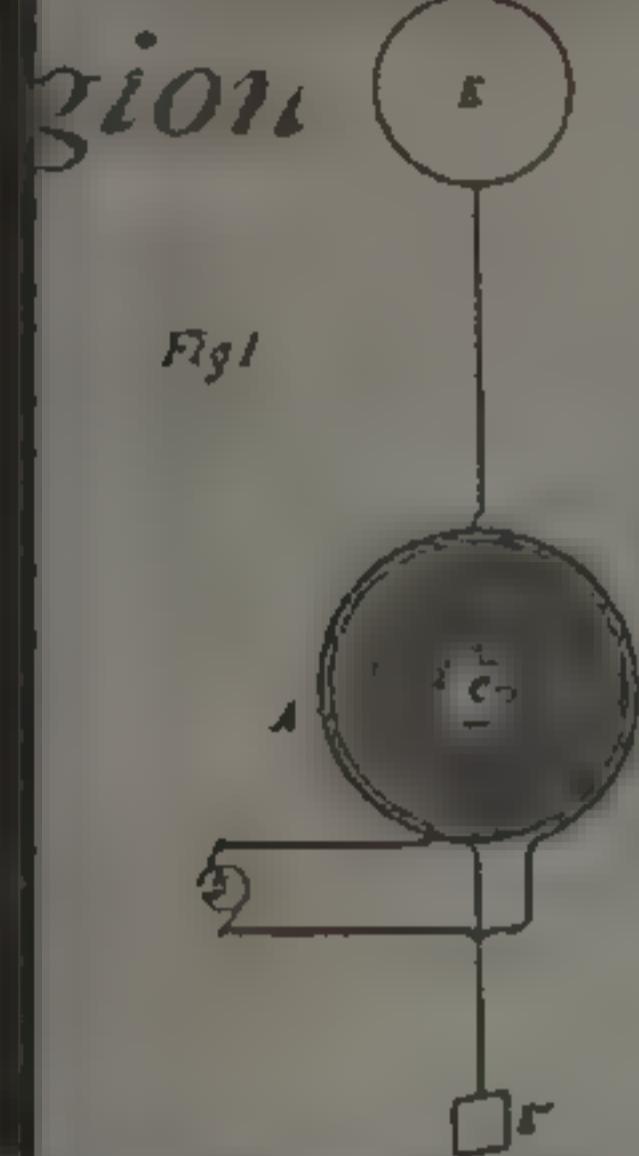
SUBLIME (late night/after hours)—10147-104 St. • BMT. 905-8024 • FRI: Remedy, with rotating residents Darcy Ryan, Donovan, S2 • SAT: house with Manny Mulatto and Locks Garant

SUITE 69—8232-103 Street, upstairs • SUN: Infusion, with DJs Diabolik and Headspin

THERAPY (late night/after hours)—10028-102 Street (alley entrance), Info 903-7666 • FRI: Upstairs—Greg Wynn, Cool Hand Luc, Tripswitch, LP; Bunker—Sakit & Spanky, Tiff-Slip, Anthony Donahue • SAT: Upstairs—Dragon, Sweets, Alias; Bunker—Gundam, Bobby Torpedo

NEWSOUNDS

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Bad Religion *The Process of Belief* (Epitaph)

There always seem to be albums that come along and save a genre just when it's obvious that things are at their bleakest. Punk, for instance, had evolved into a high-octane soundtrack for obnoxious lifestyles and skateboarding videogames, apparently losing its position as a competent voice of dissent. The return of punk's smartest band, Bad Religion, to Epitaph is being seen as a victory for independent music, but *The Process of Belief* finds the group looking for something tangible to believe in.

Things begin predictably enough with "Supersonic," although singer Greg Graffin is wry enough to crack "I just accelerate into oblivion, well here I go again." From there, the songs touch on big subjects like religion and globalization, like on "Kyoto Now!" and "Materialist," but the album is most interesting when it examines issues from a vulnerable, personal perspective. The reunion of Graffin with fellow songwriter Brett Gurtz isn't perfect, but the music is braver than ever. "Sorrow" and "You Don't Belong" are engaging and emotional tracks, while "The Defense" is a lyrically dense yet groovy anthem that would eat most anything the Offspring has written for breakfast.

As usual, the most inventive number on a Bad Religion album is the last track—here, it's "Bored and Extremely Dangerous." After thundering along impatiently for over a minute, the song makes a detour into a sound collage before an alarm bell reels it back to angst. It's like a wake-up call for punks everywhere. As Graffin sings on "You Don't Belong," "Is there something worth aspiring to? And can it be found in a record store?" The package might be slick, but the purpose is true. Buy this album, read a book, dare to be different, be smarter than the rest. That's the new religion. ★★★★ —DAVE JOHNSTON

LOWEST OF THE LOW *Nothing But a Bullet* (Universal)

I can't be objective when it comes to appraising this live reunion effort (plus three new studio tracks) from these once-indie darlings from Toronto. After all, I pretty much grew up seeing the band play at various dives and clubs in the Queen/Spadina area, so this record is a warm reminder of my youth.

Recorded in Buffalo right after the band decided to reunite, the repertoire leans heavily on the band's 1991 indie

breakthrough *Shakespeare My Butt*, with Stephen Stanley and Ron Hawkins weaving their melodic guitar lines through tales of urban woe in songs like "Eternal Fatalist," "Salesmen, Cheats & Liars" and "4 O'Clock Stop." But if anything, this recording is a little too perfect, editing out far too much of Hawkins's stage banter, save for a few lines about the regulars at Sneaky Dee's, Toronto's most notorious late-night eatery. Still, the band slips into the songs like a comfortable old coat—there's rarely a misstep, and you'd think the musicians had been rehearsing the tunes on their own during their long break from each other.

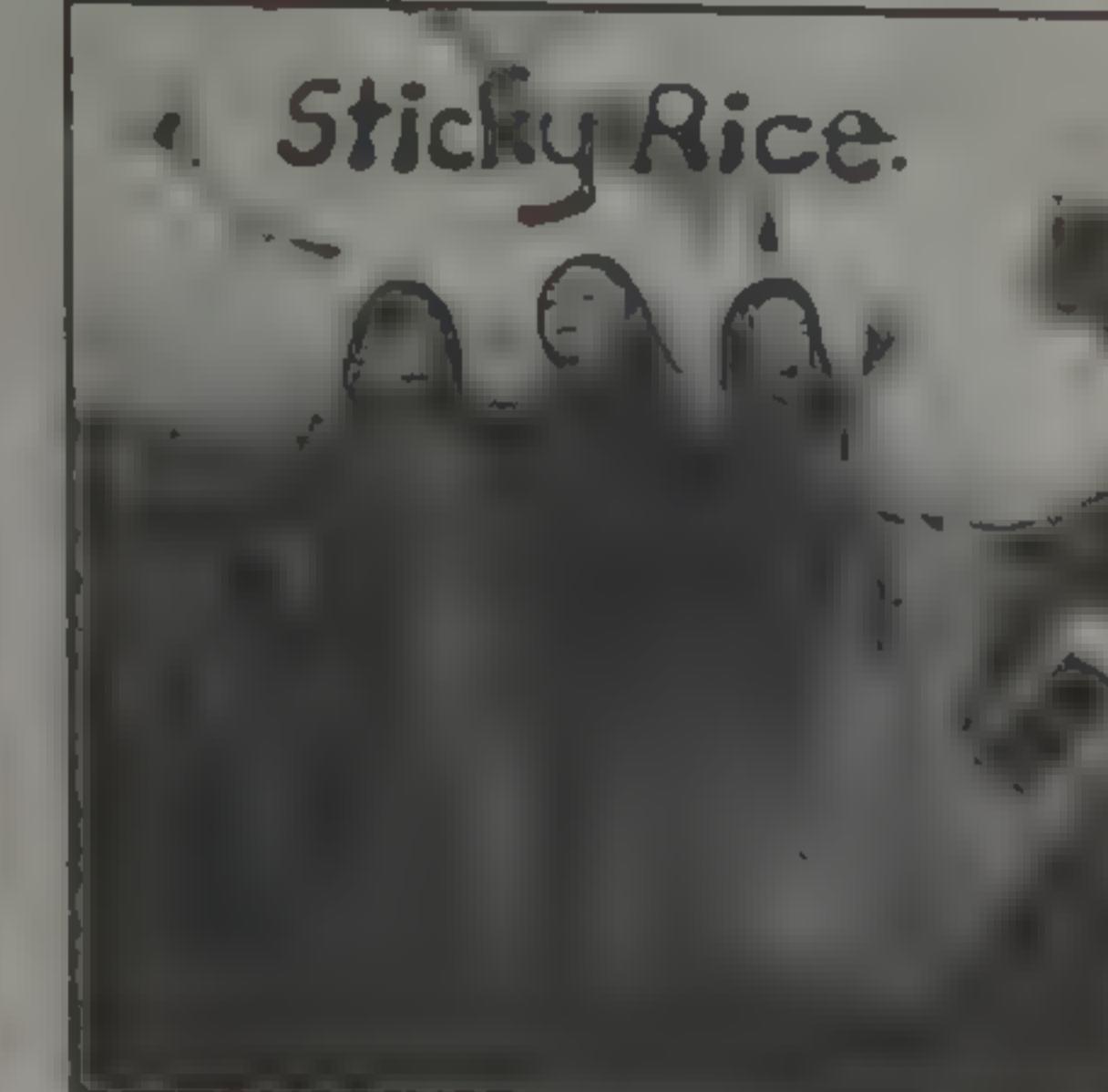
As for the new material, it's evenly split, with Hawkins's A-1 rocker "(These Are) The Lives and Times" sharing the spotlight with Stanley's tongue-in-cheek "New Westminster Taxi Squad"—and how remarkable is it that the Lowest of the Low have finally recorded a song that isn't about or at least indirectly influenced by Toronto? Hawkins shows off his love of his punk roots on a rockabilly take on Bad Religion's "Kerosene."

There's probably never been a band that has documented what it's like to be a Torontonian better than The Low. So, you can either hate them for being such honest-to-goodness Ontarians or love them for being such a damn good band. ★★★★ —STEVEN SANDOR

CHUCK E. WEISS *Old Souls and Wolf Tickets* (Rykodisc/Slow River)

There's a "video-enhanced track" on *Old Souls and Wolf Tickets*, the new CD by Chuck E. Weiss, that shows the legendary L.A. hipster huffing and puffing his way through a live performance of a snappy little up-tempo rock 'n' roll number called "Cub Scout Suit." Weiss has the weathered face of a hard-living party boy on the far side of 50 and the wardrobe of a guy who stopped following fashion trends sometime in the early '80s—but luckily the music he plays has an energy, an unpredictability and an off-the-wall sense of humour that most performers in their 20s would do well to emulate.

Old Souls contains pretty much the same sort of stuff that made up his terrific 2000 disc *Extremely Cool*: old-fashioned Louis Jordan-style jump blues ("Two-Tone Car" and "Down the Road a Piece," a duet with Willie Dixon); junkyard jazz in the vein of Weiss's longtime friend Tom Waits ("Congo Square at Midnight," "Sneaky Jesus"), laid-back New Orleans R&B ("It Don't Happen Overnight," "No Hep Cats") and completely uncategorizable chants, incantations, shuffles and dopey old jokes set to music ("Jolie's Nightmare," "G-d Damn Liars" and my new favourite song, "Tony Did the Boogie Woogie"). Weiss is obviously one hell of a character—a guy whose onstage and offstage personas have merged into a single, constant, larger-than-life state of all-powerful Weissness. Buy this disc and you'll become a convert, too. ★★★★ —PAUL MATWYCHUK



STICKY RICE *Take Out* (Bobby Dazzler)

The mark of a good garage band isn't how well they bash their instruments or even how good their gimmick is, but how exciting the music sounds. After all, that's what drove the original garage band movement back in the 1960s, and it's the reason why anybody bothered to keep the traditional alive. After all, why would anyone want to get a band together in the first place except to make some God-almighty, righteous racket? Toronto's Sticky Rice gets points for earnestness, stumbling through clumsy timing, limited vocal range and questionable instrumental skill with a cocksure attitude that seems to say they're convinced they are absolutely rocking. With the king of indiedom, Ian Burton, at the helm, Sticky Rice has also proven that they're cool enough to con the hipsters into liking their music, proclaiming it to be the coolest thing ever. "Defenses Down," "Silence" and "Kick It Up" are probably the best bits on the whole disc, right down to the squeaky "Whooooo!"s. It's just not something you'd want to chow down on every day, so consume this sticky rice wisely. Did I mention that they also sound sort of crackers? ★★★ —DAVE JOHNSTON

THE SUNSHINE FIX *Age of the Sun* (Emperor Norton)

It's not often that the mellotron gets front-and-centre treatment in a band—at least not since the Peter Gabriel Genesis years.

But that's what Bill Doss, co-founder of Athens, Georgia-based psychedelic popsters Olivia Tremor Control, does with The Sunshine Fix, his new project. This is summer-soaked pop, with songwriting that nods heavily in the direction of the Beach Boys. But what makes this an interesting effort is Doss's choice of arrangements; instead of being happy with surf guitars, bass and drums, string arrangements, synths and, yes, mellotron, are featured heavily in the mix. It's obvious that Doss is a fan of the Phil Spector Wall of Sound style, and his decision to blend an orchestra with a pop band gives his capable songwriting a breezy, if transitory, charm.

Heck, I'm reviewing this as the mercury dips below -20°C so a summery record is going to do that much better with me. I think I'll hit a tanning salon with this on the portable CD player, just to make the effect that much better. ★★★ —STEVEN SANDOR

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Sam the sham

Not even Sean Penn can redeem phoniness of *I Am Sam*

BY JOSEF BRAUN

In Lars von Trier's audacious, largely misunderstood film *The Idiots*, a group of misguided people conspire to go out in public and pretend they're severely handicapped so that they can prove something to the straight world and expose our collective hidden fear of retarded people. In director/writer Jessie Nelson's new movie *I Am Sam*, this concept is essentially repeated, but with two highly significant differences: the people don't realize they're misguided, and they

refuse to admit that they're pretending—no matter how obvious this eventually becomes to the audience.

Fronting this charade is Sean Penn, who plays the title character, a retarded man and Beatles enthusiast who busses tables at a Starbucks (a corporation that, along with Payless Shoes and the International House of Pancakes, get as much product placement in *I Am Sam* as I've ever seen in a movie). He also must fight for custody of his seven-year-old daughter Lucy (the undeniably adorable Dakota Fanning), whom the child welfare officials threaten to give up for adoption, arguing that Sam lacks the intellectual capacity to properly care for her. Penn is a fine, brave actor—one of the very best in American cinema, I would argue—and he absorbs the jerky mannerisms, per-

petual sense of awe and childish charisma of his character quite well, so well that I could occasionally laugh good-naturedly at his mishaps and even empathize with his troubles. Nevertheless, I was unable to forget that Penn's really just pretending, his character little more than a mirror of the inner child of every other character in the movie. For all the affection *I Am Sam* lavishes upon Sam, the film doesn't credit him to really have a journey of his own.

Pfeiffer's falsehoods

Another pretender is Michelle Pfeiffer, who plays Sam's reluctant lawyer. She has to pretend that her character could somehow talk herself into working *pro bono* on a case she otherwise hasn't the slightest interest in—particularly given the fact that her practice is apparently going downhill, her marriage is falling apart and her son will barely speak to her. Pfeiffer works hard to embody the stereotypical career



Dad man walking: Michelle Pfeiffer and Sean Penn in *I Am Sam*

mother who can't handle "the man's world" and works even harder (too hard) to show us how very uncomfortable she is around the handicapped. Pfeiffer is stuck playing a character whose creators can't decide whether it belongs in a sitcom or the humanist issue-drama that *I Am Sam* pretends to be.

The more insidious and far more

culpable pretenders, however, are Nelson and her co-screenwriter, Kristine Johnson. They set up *I Am Sam* promising a hot-button ethical debate, only to evade every complex issue their script raises, even going so far as to cheat us out of a clear resolution, giving us instead a

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Soldiers of misfortune

Black Hawk Down is as phony and jingoistic as *Pearl Harbor*

By KEVIN MAGER

The new war epic *Black Hawk Down* is the latest film from prolific director Ridley Scott (whose diverse résumé includes *Gladiator*, *Blade Runner*, *Hannibal* and *Thelma and Louise* (!)), but while the film contains several trademark Scott touches, it more clearly bears the fingerprints of producer Jerry Bruckheimer (*Pearl Harbor*, *Armageddon*, *Top Gun*). In fact, it reproduces every single plot element from *Pearl Harbor* except for the latter's much-maligned romantic triangle.

The opening 45 minutes of *Black Hawk Down* try to capture the same mood of innocence as the first hour of *Pearl Harbor*, except that here, the U.S. Rangers come across as... well, idiots. But since *Black Hawk Down* contains no female characters whatsoever, the soldiers are forced to bond the only way they know how: by making fun of their commanding officers—"Shhh! The colonel's rāt behind ya!"

Are you kidding me? Well, no, they aren't. And that's only one of the film's many touches that we've seen a hundred times before. I suppose Bruckheimer and Scott are trying to endear those soldiers to us through their naive antics, but these scenes, overwrought with dramatic irony, play like runny cheese-cake. Really, how long can we be expected to put up with exchanges to the effect of "You won't need your canteen. This mission will only take a half hour." "Oh yeah! Thanks, Chief."

Josh Hartnett plays Staff Sgt. Matt Eversmann, who unwittingly leads his first Ranger "chalk" (i.e., squad or platoon) into battle. His role here is smaller and less successful than the one he played in *Pearl Harbor*; he seems to have been cast purely for his audience-drawing heartthrob appeal. Ewan McGregor plays Cuba Gooding Jr.'s *Pearl Harbor* character: the shining soldier that bureaucracy forgot. Ewan Bremner, who played "Stuttering Guy" in *Pearl Harbor*, here supplies even more of the same lame comic relief as his role as "Duff Guy." Eric Bana, who gave a tortured, convoluted performance in the little-seen Australian film *Chopper*, suffers as an actor in his tour of duty here as a

action
REVIEW

Aidid as part of the United Nations' humanitarian relief effort in Somalia. U.S. Rangers teamed up with Delta Force members to execute what was supposed to be a quick insertion, capture and retrieval—

but the plan quickly fell apart, landing these soldiers in the middle of an 18-hour firefight, and leaving the opportunity wide-open for Hollywood to create a feel-good action movie about it nine years later.

"Feel-good"? Yes, because when an enemy is portrayed as inhuman and irrationally hostile, as Scott and Bruckheimer do here, the reasons not to kill them all "with extreme prejudice" become much hazier, thereby heightening the pleasure of seeing them mowed down. I can't say that there weren't plenty of reasons to remove Aidid from power, but of greater concern is the role a movie like this plays in today's culture. Bruckheimer and Scott make every effort to dehumanize not just the warlords and their underlings but every Somalian in the film. During the Rangers' first encounter with a Somalian, we're told that "In Somalia, killing is negotiation." And, soon after, "There will always be killing. This is how things are in my land." Sound familiar? In *Pearl Harbor*, the first words from the Japanese were "War is Inevitable."

The comparisons don't end there. Like the Japanese in *Pearl Harbor*, the Somalians (labelled "skins" by the American soldiers) are filmed through a blue filter. This technique on the one hand helps create a moody dusk-at-midday effect, but its use becomes politically contemptible when Scott cross-cuts to parallel action featuring

well-lit, almost entirely Caucasian Americans. Furthermore, unless they belong to actors with speaking roles, Scott films the Somalians' faces in heavy shadows; almost all Somalian militiamen wear sunglasses, bandanas or masks.

Something happened

Black Hawk Down tries to memorialize actual men who died in combat, which makes it difficult for us to see their deaths as anything but senseless. Add to that the fact that Hartnett's Eversmann is pointedly referred to as an idealist simply for respecting Somalians and you get a film that purports to honour "senseless idealism in an irrationally violent, anti-American world." Blended with those sentiments is an endless stream of monologues from nearly every character about what it means to be a soldier; the result is "sincerity" of the most vacuous sort. The proof is in Hartnett's monologue: soldiers don't go into battle wanting to become a hero; it just happens. "We didn't mean to fall in love," Hartnett said in *Pearl Harbor*. "It just happened."

In 1986, the opening five minutes of *Top Gun* (directed by Tony Scott, Ridley's brother) changed the way the U.S. and Canadian military would sell themselves for the next 15 years (and counting). *Black Hawk Down* will prove to be another blockbuster, but we need to ask more questions about why this film's success is so assured. ☀

Black Hawk Down

Directed by Ridley Scott • Starring Josh Hartnett, Ewan McGregor, Tom Sizemore, Eric Bana and Sam Shepard • Now playing

I Am Sam

Continued from previous page

penultimate scene so contrived I at first assumed it was a dream sequence, then a final scene in which all the conflicting parties partake in a sunny afternoon baseball game that only vaguely alludes to the outcome of the fiery legal battle. *I Am Sam* is a little too long and could have used some serious editing (and poor Dianne Wiest's bizarre, nonsensical character, an aging, agoraphobic recluse, definitely should have been the first thing on the chopping block), but did they have to edit out the part that would have given purpose to the whole film?

All you need is cover tunes

This review might make *I Am Sam* sound like utter crap, but in fact what's most misleading about the film is the surprisingly distinguished manner with which it treats its

movie-of-the-week premise. Nelson's handheld camera approach mimics Sam's vision of the world in a way that's hardly innovative but is a little more thoughtful than her work on the script. As well, while the ceaseless use of Beatles covers on the soundtrack didn't do much for me, it's still a hundred times more tasteful than the schmaltzy, string-laden score you'd normally expect to hear. Nelson clearly wants us to believe her film is something other than naive, crudely sentimental, manipulative and thoroughly false; but she only does a disservice to the people *I Am Sam* tries to represent. To be honest, it's clear from the get-go that Sam is incapable of parenting his daughter, at least on his own. Yet his kindness and playfulness should stand for something, shouldn't it? Unfortunately, *I Am Sam* has no idea what that something might be. ☀

I Am Sam

Directed by Jessie Nelson • Starring Sean Penn, Michelle Pfeiffer and Dakota Fanning • Opens Fri, Jan 25

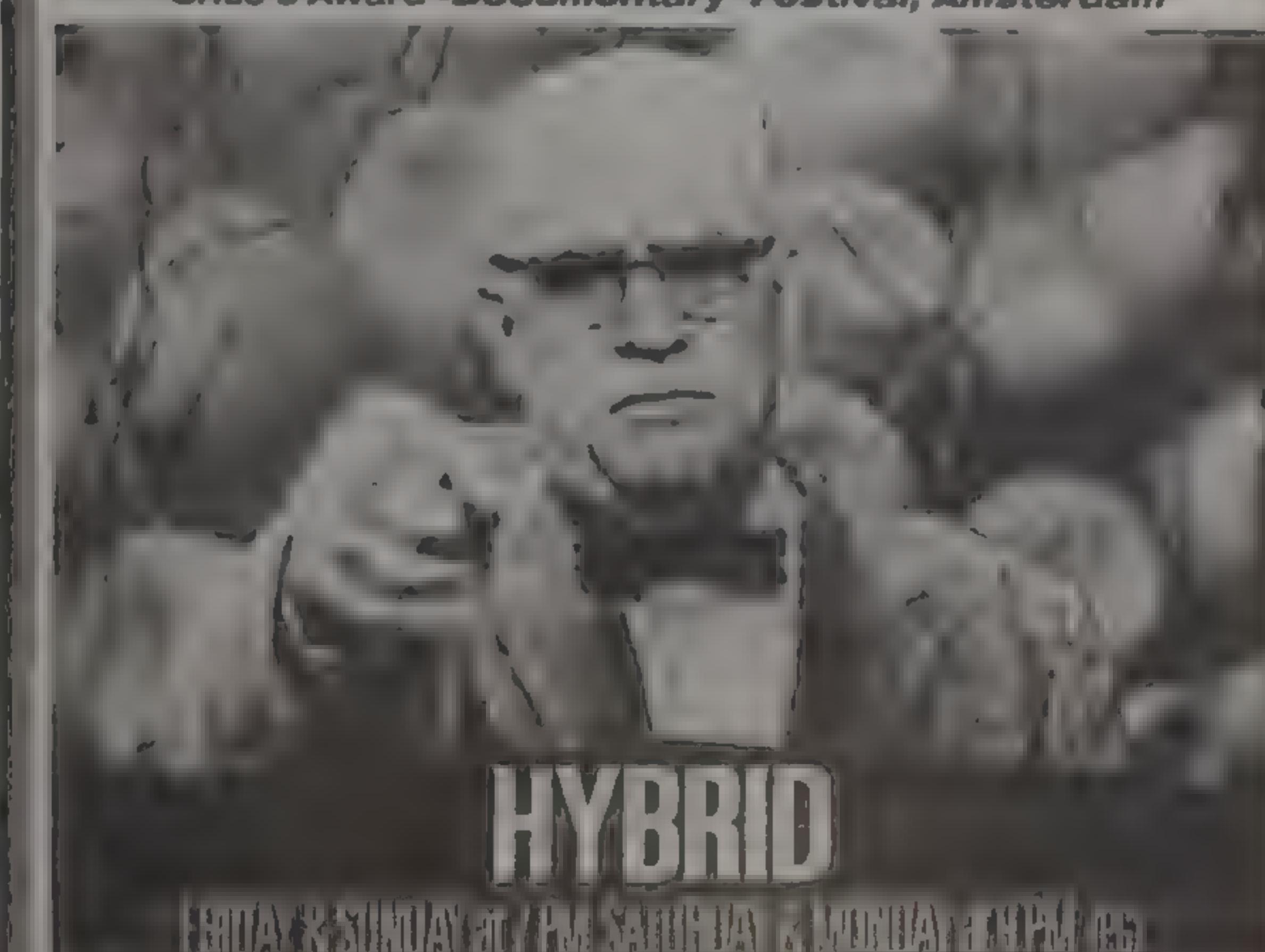
metro
CINEMA

JANUARY 25-28

"If you dropped the works of Errol Morris into a blender with David Lynch's *Eraserhead*, the resulting mishmash would probably look and sound a lot like *Hybrid* - a deeply weird documentary about the iconoclastic American corn-industry guru Milford Beeghly"

FILM THREAT

Jury Award Best Feature - Slamdance International Film Festival
Best Documentary - South by Southwest International Film Festival
Critic's Award - Documentary Festival, Amsterdam



metro
CINEMA

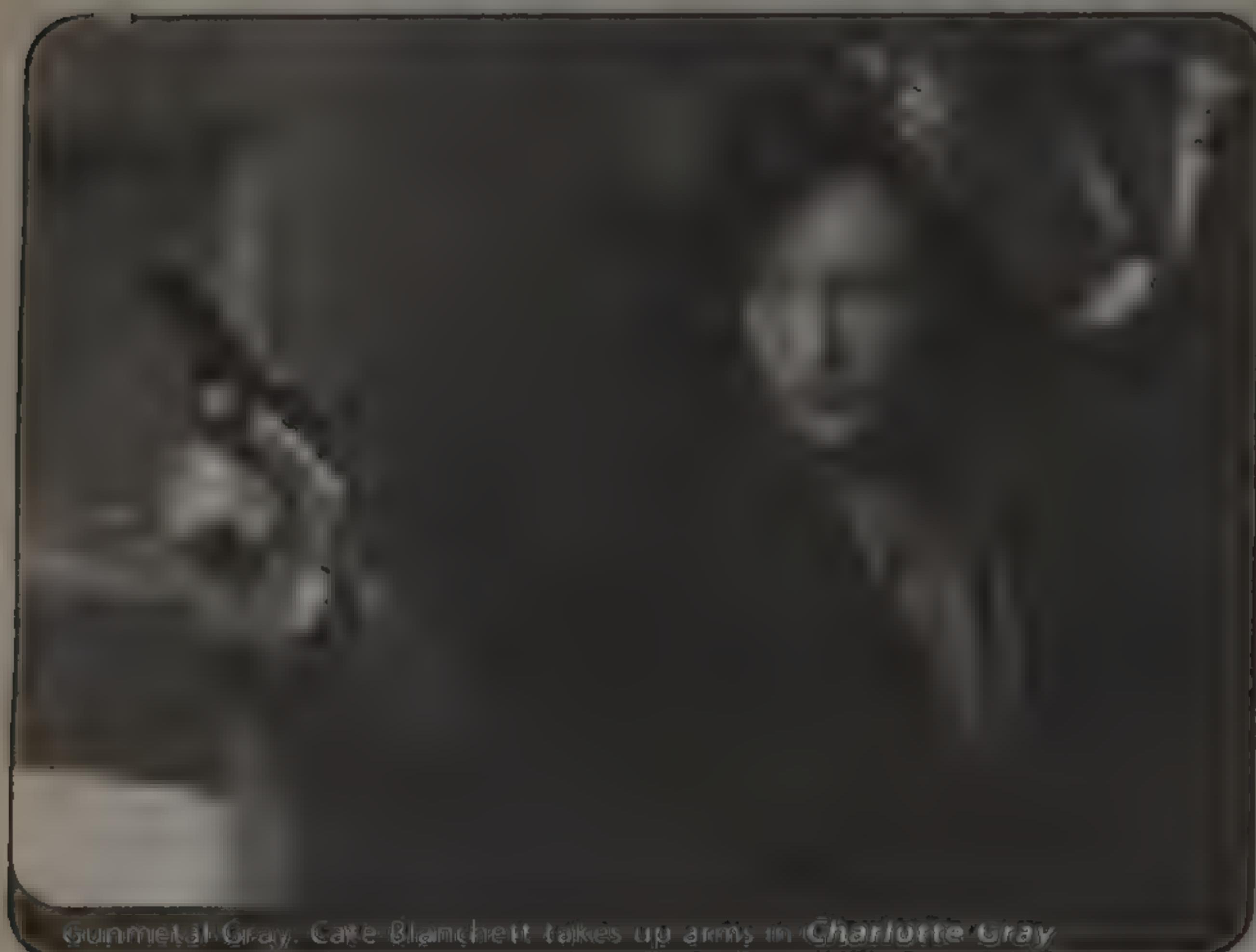
in the Citadel Theatre, 9828 101A Ave
For more information, call 425-9212

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with the

Edmonton



Charlotte Gray: this Resistance isn't futile

Charlotte Gray. Cate Blanchett takes up arms in *Charlotte Gray*

Cate Blanchett turns up in yet another movie, this one a WWII soaper

BY CHRISTOPHER WIEBE

Based on the hugely popular novel of the same name by British novelist Sebastian Faulks, Gillian Armstrong's *Charlotte Gray* opens with a portentous voice-over by Gray (Cate Blanchett): "Looking back, it all seemed so sim-

ple. We were at war with the Nazis and good must triumph over evil. War trades in such certainties." One could say the same of most Hollywood war films—think of *Saving Private Ryan*. *Charlotte Gray*, however, manages to maneuver through the mine-fields and tripwires that await those who take up the World War II/French Resistance genre by being tremendously self-aware. The film picks up well-worn tropes—the lover missing behind enemy lines, the romantic allure of the resistance fighter, the hiding of Jewish chil-

drama

140 min.

PG

FILM WEEKLY

NEW THIS WEEK

Charlotta Gray (CO) Cate Blanchett, Billy Crudup and Michael Gambon star in *Little Women* director Gillian Armstrong's WWII soap opera about a Scottish woman who joins the French Resistance in hopes of locating her lover, an RAF pilot who was shot down during a mission over France. Based on the novel by Sebastian Faulks.

The Count of Monte Cristo (CO, FP) Jim Caviezel, Guy Pearce and Richard Harris star in *Waterworld* director Kevin Reynolds's swashbuckling adaptation of the Alexandre Dumas novel about a falsely imprisoned man who embarks on an elaborate scheme to escape from jail and wreak revenge on the man who framed him.

Fucking Åmål (Show Me Love) (M) Alexandra Dahlstrom and Rebeca Liljeberg star in *Together* director Lukas Moodysson's acclaimed 1999 coming-of-age drama about two teenage girls—one the most popular girl in school, the other a new-in-town outcast—falling in love in a provincial Swedish town. In Swedish with English subtitles. *Zeidler Hall, The Citadel*; Fri, Jan 25, 9pm; Sat, Jan 26, 7pm; Sun, Jan 27, 9pm; Mon, Jan 28, 7pm

Hybrid (M) Director Monteith McCollum's offbeat experimental documentary tells the story of iconoclastic agricultural scientist (and McCollum's grandfather) Milford Beeghly and his groundbreaking, surprisingly controversial attempts to breed hardier, higher-yield strains of corn. *Zeidler Hall, The Citadel*; Fri, Jan 25, 7pm; Sat, Jan 26, 9pm; Sun, Jan 27, 7pm; Mon, Jan 28, 9pm

I Am Sam (CO) Sean Penn, Michelle Pfeiffer, Dakota Fanning, Dianne Wiest and Laura Dern star in *Corrina, Corrina* director Jessie Nelson's sentimental weepie about a mentally handicapped single father who goes to court to retain custody of his seven-year-old daughter.

Kung Pow: Enter the Fist (CO, FP) Ace Ventura: *When Nature Calls* writer/director Steve Oedekerk stars as a gifted, albeit somewhat dimwitted martial arts warrior out to avenge the death of his parents in this paro-

dy of chop-socky B-movies, which incorporates extensive actual footage from the 1976 kung fu flick *Tiger and Crane Fists*.

The Mothman Prophecies (CO, FP) Richard Gere, Laura Linney, Will Patton and Debra Messing star in *Arlington Road* director Mark Pellington's eerie thriller, based on John Keel's 1975 nonfiction book, about a newspaper reporter investigating alien sightings in a small town in West Virginia.

A Walk to Remember (CO, FP) Mandy Moore, Shane West, Peter Coyote and Daryl Hannah star in *The Wedding Planner* director Adam Shankman's small-town teen romance about a rich boy and a minister's daughter falling in love while preparing the annual Christmas pageant. Based on the novel by Nicholas Sparks.

Short Cuts (CO, FP) Meryl Streep, Jack Palance, Sam Rockwell, Joaquin Phoenix, Philip Seymour Hoffman, Holly Hunter, Dennis Hopper, and a host of other stars star in Robert Altman's satirical, densely populated murder mystery, in which aristocrats, servants, Hollywood producers and bumbling detectives intermingle at a British country estate in the 1930s.

Gosford Park (CO) Maggie Smith, Helen Mirren, Eileen Atkins, Kristin Scott Thomas, Kelly MacDonald, Michael Gambon, Emily Watson and Clive Owen star in *Short Cuts* director Robert Altman's satirical, densely populated murder mystery, in which aristocrats, servants, Hollywood producers and bumbling detectives intermingle at a British country estate in the 1930s.

Harry Potter and the Philosopher's Stone (CO, FP, GR) Daniel Radcliffe, Emma Watson, Rupert Grint, Richard Harris, Alan Rickman and Maggie Smith star in *Mrs. Doubtfire* director Chris Columbus's big-screen adaptation of J.K. Rowling's massively popular children's book about a boy's eventful first year as a student at a magical school for wizards.

How High (CO) Method Man and Redman star in director Jesse Dylan's pothead comedy about two stoners who are accepted to Harvard University after smoking a special I.Q.-boosting strain of marijuana, but are forced to fend for themselves when their stash runs out.

In the Bedroom (GA) Sissy Spacek, Tom Wilkinson, Marisa Tomei and Nick Stahl star in director Todd Field's powerful domestic drama about a New England couple whose marriage begins to fall apart as a result of their son's affair with an older woman, newly separated from her abusive husband. Based on a short story by Andre Dubus.

Jimmy Neutron: Boy Genius (CO, FP) Writer/director John A. Davis's computer-animated feature, based on the cable TV series, about a klutzy but brilliant young inventor whose gadgets come in handy when aliens kidnap every adult in his neighbourhood.

Kate and Leopold (CO, GR) Meg Ryan, Hugh Jackman and Liev Schreiber star in *Girl, Interrupted* director James Mangold's time-travelling romantic comedy about an unlucky-in-love single gal who falls in love with a 19th-century gentleman who is accidentally transported into present-day New York.

The Lord of the Rings: The Fellowship of the Ring (CO, FP) Elijah Wood, Ian McKellen, Viggo Mortensen and Christopher Lee star in *Heavenly Creatures* director Peter Jackson's epic film adaptation of the first volume in J.R.R. Tolkien's series of fantasy novels about a quest to destroy an evil, all-powerful ring.

Monsters, Inc. (FP, GR) The voices of Billy Crystal, John Goodman, Steve Buscemi and James Coburn are featured in director Peter Docter and

The Shipping News (CO, P) Kevin Spacey, Julianne Moore, Cate Blanchett and Judi Dench

young woman and a formerly handsome prince labouring to lift the spell that has transformed him into a hideous animal. Songs by Alan Menken and Howard Ashman.

Black Hawk Down (CO, FP, GR) Josh Hartnett, Tom Sizemore, Ewan McGregor and Eric Bana star in *Hannibal* director Ridley Scott's vivid war film, an account of the disastrous 1993 Battle of Mogadishu, which began with two U.S. helicopters being shot down and ended with the deaths of hundreds of Somalis and Americans. Based on the book by Mark Bowden.

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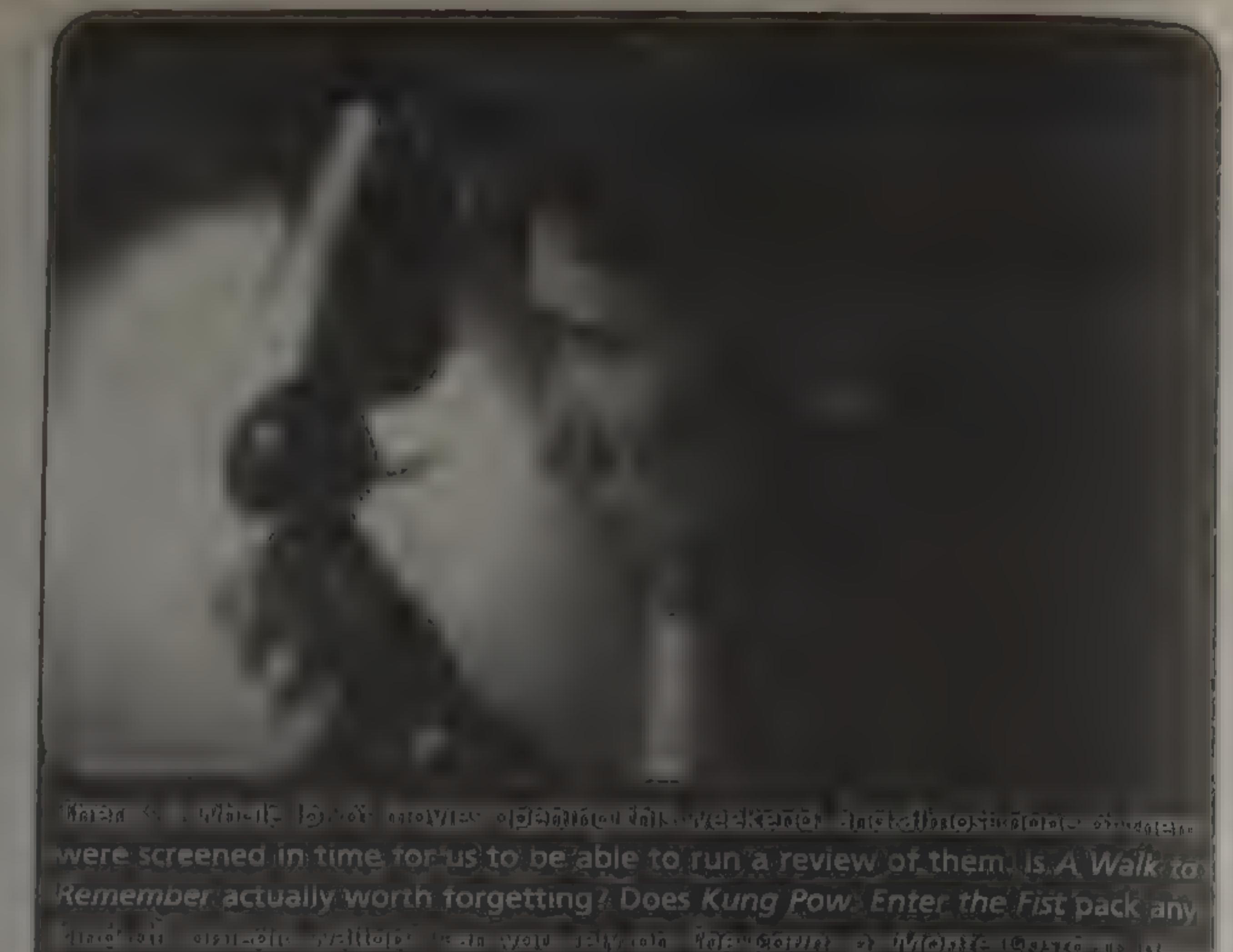
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The Shipping News (CO, P) Kevin Spacey, Julianne Moore, Cate Blanchett and Judi Dench



Were screened in time for us to be able to run a review of them. Is *A Walk to Remember* actually worth forgetting? Does *Kung Pow: Enter the Fist* pack any punch? Is *Amélie* a sweet, whimsical, wildy imaginative fable about a lonely young Parisian woman who begins secretly performing good deeds for the unhappy people in her neighbourhood? In French with English subtitles.

David Silverman's computer-animated comedy about a little girl who accidentally steps through a portal into Monstropolis, the world all the creatures who lurk under beds and inside closets call home.

Not Another Teen Movie (FP) Jaime Pressly, Mira Kirshner, Lacey Chabert and Randy Quaid star in director Joel Gallen's raunchy spoof of teen movies such as *Never Been Kissed*, *She's All That* and *Bring It On*.

Ocean's Eleven (CO, FP) George Clooney, Matt Damon, Brad Pitt, Andy Garcia and Julia Roberts star in *Traffic* director Steven Soderbergh's remake of the 1960 Rat Pack cult film about a gang of hipster criminals with a plan to knock over three Las Vegas casinos on the very same night.

Orange County (CO, FP) Colin Hanks, Jack Black and Mike White star in *Zero Effect* director Jake Kasdan's teen comedy about a studious high school graduate who enlists the aid of his stoner older brother when a clerical error results in his being refused admittance to Stanford University.

The Royal Tenenbaums (CO, FP) Gene Hackman, Gwyneth Paltrow, Ben Stiller, Luke Wilson, Owen Wilson and Anjelica Huston star in *Rushmore* director Wes Anderson's offbeat, whimsical comedy about the patriarch of a celebrated family of child prodigies who makes a last-ditch attempt to heal his relationship with his estranged offspring.

The Shipping News (CO, P) Kevin Spacey, Julianne Moore, Cate Blanchett and Judi Dench

star in *Chocolat* director Lasse Hallström's adaptation of E. Annie Proulx's award-winning novel about a struggling journalist who decides to recuperate from a recent family trauma by moving back home to a small Newfoundland fishing town along with his young daughter

Snow Dogs (CO, FP, GR) Cuba Gooding Jr., James Coburn and Graham Greene star in *Jingle All the Way* director Brian Levant's family comedy about a big-city writer who decides to participate in Alaska's grueling 17-day-long Iditarod dogsled race. Very loosely based on Gary Paulsen's book *Winterdance*. *The Fine Madness of Running the Iditarod*.

Vanilla Sky (FP, GR) Tom Cruise, Penélope Cruz, Cameron Diaz and Kurt Russell star in *Jerry Maguire* writer/director Cameron Crowe's eerie drama (a remake of Alejandro Amenábar's 1997 Spanish film *Open Your Eyes*) about a shallow playboy whose life becomes a surreal nightmare after he is horribly disfigured in a car crash.

LEGEND

CO: Cineplex Odeon, 444-5468
EFS: Edmonton Film Society, 439-5285
FP: Famous Players
GA: Garneau Theatre, 433-0728
GR: Grandin Theatres, 458-9822
M: Metro Cinema, 425-9212
P: Princess Theatre, 433-0728
SC: SilverCity IMAX, Famous Players
WEM 484-8581

Grandin
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MOVIE LINE 458-9822 - Doors open 6:15pm Mon-Fri
Adults \$8, Children \$4.50, Tues \$5, Special Matinee prices
Run on Saturday and Sunday only.

1 **Kate And Leopold** (PG) 118min
12:10, 2:40, 6:30, 9:00
2 **Monsters Inc** (G) 93min
12:20, 2:20
2 **Vanilla Sky** (14A) 138min Coarse Language, Sexual Content
6:10, 8:45
3 **Harry Potter** (PG) 150min Frightening Scenes
2:00, 7:30
4 **Black Hawk Down** (18A) 144min Gory War Violence
12:00, 2:50, 6:00, 8:50
5 **Snow Dogs** (G) 100min
12:30, 3:00, 6:20, 8:30

FAMOUS PLAYERS
SHOWTIMES EFFECTIVE: Fri, Jan. 25 - Thu, Jan. 31.
SILVER CITY WEM 484-2100
BEAUTY AND THE BEAST (G) IMAX 2D. No passes, no coupons. Fri Sun Mon Tue Wed Thu 10:30 12:30 2:30 4:30 7:00 9:00 Sat 12:30 2:30 4:30 7:00 9:00
BLACK HAWK DOWN (18A) Gory war violence THX 12:30 4:15 7:30 10:20 10:45
THE COUNT OF MONTE CRISTO (PG) Violent scenes. THX 1:15 4:30 7:40 10:40
HARRY POTTER AND THE PHILOSOPHER'S STONE (PG) Frightening scenes THX 12:30 3:40 7:00
JIMMY NEUTRON: BOY GENIUS (G) THX 1:40 3:50
KUNG POW: ENTER THE FIST (PG) Crude content THX 12:45 2:50 5:00 7:10 9:30
THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING (14A) Violent scenes. THX 12:40 1:10 4:40 5:10 8:40 9:10
OCEAN'S ELEVEN (PG) Coarse language. THX 1:50 4:50 7:45 10:30
ORANGE COUNTY (14A) THX 1:20 4:20 6:45 9:20
THE ROYAL TENENBAUMS (14A) THX 12:55 3:45 6:50 9:40
SNOW DOGS (G) THX 1:30 4:10 7:15 9:50
VANILLA SKY (14A) Coarse language, sexual content. THX Fri Sat Sun Mon Tue Wed 6:40 10:10 Thu 10:10
A WALK TO REMEMBER (PG) THX 1:00 4:00 7:20 10:00

Golden Globe Winner - *The New York Times*
IT FEELS ALMOST MIRACULOUS, A SHIMMERING PIECE OF ART - STEPHEN HOLDEN
A film by Todd Field
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AMELIE
Nightly @ 7 & 9:15 pm
Sat & Sun Matinees @ 2:00 pm
• Rated 14A •

Natural corn thriller

Well, maybe not thrilling, but *Hybrid* is a real earful

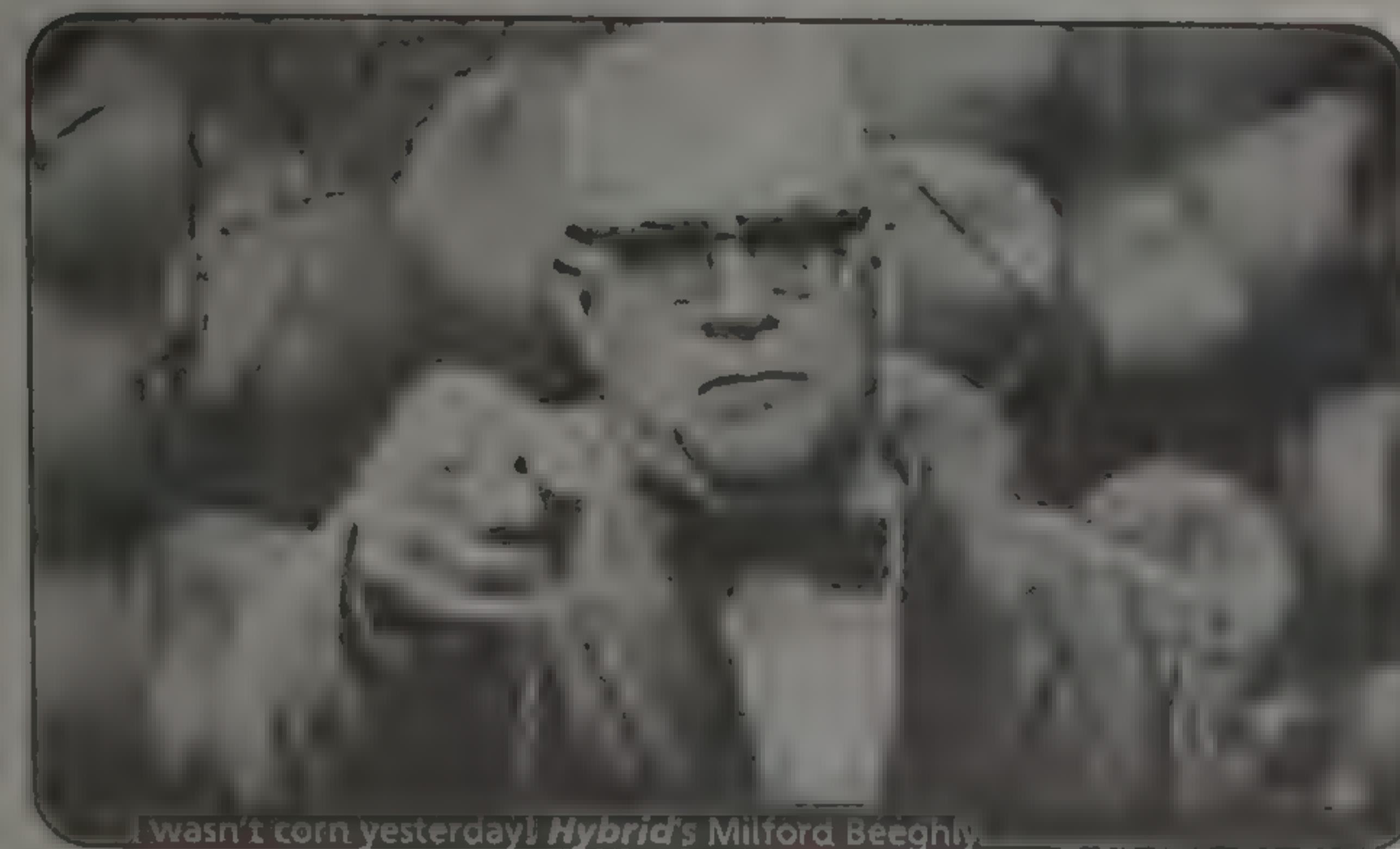
— DAN RUBINSTEIN

Milford Beeghly didn't brush his teeth. For a centenarian who was a pioneer in the field of cross-breeding corn—no doubt ate a lot of corn over the years—that probably wasn't good hygienic practice to neglect. But Beeghly, the subject of the unique film *Hybrid*, was quite handy with a toothpick. He used them expertly every day, grabbing them from the phallic cob-shaped toothpick dispenser on his kitchen table, the same type of contraption he'd give as prizes to the dealers who sold the largest volume of his corn seed every year.

documentary
REVIEW

You might think that watching a documentary about a farmer/pitchman who devoted his life to corn would be as boring as watching corn grow (and in this film, you *do* watch corn grow). But it's not. While *Hybrid* doesn't deliver the thrills and chills of maize movies like *Children of the Corn* (and the soothing soundtrack is no "Corn to be Wild" or "Corn in the U.S.A."), it is an intriguing, personal portrait of a man who for decades cared more about corn than his own family.

Directed and produced by Monteith McCollum, *Hybrid* takes us back to mid 20th century Iowa, when Beeghly (McCollum's grandfather) was splicing together different strains of corn to develop crops with stronger stalks and higher yields. Although there's perhaps too much inanimate, arty stalk footage in the grainy, choppy black-and-white film—I was waiting for Charlie Chaplin to walk out from between two rows of corn, or maybe Tom Joad—the characterization of Beeghly as a single-minded innovator



I wasn't corn yesterday! *Hybrid's* Milford Beeghly

who'd listen to farm market reports on the radio at mealtimes instead of talking to his wife are fascinating. "I don't recall much conversation," one of his daughters recalls. "They just thought corn was corn," he counters, "and that was it."

Softcore cornography

Refreshingly, *Hybrid* doesn't bother trying to be a mirror to the genetic modification issues of today, even though Beeghly's experimentation was controversial at the time. He hid his test plots so neighbouring farmers wouldn't get antsy but eventually started hawking his wares on TV commercials trumpeting his new and improved hybrid corn seed; these 1950s relics are one of the film's gems. Another treat is his theory that corn is more accepting of its sexuality than plants like oats or alfalfa, that it "plays with itself" to pollinate, and that when you bite into a juicy kernel you're actually eating a mouthful of ripened ovaries. Hybridization, he explains, is like a conjugal visit.

Some of the history McCollum delves into is engaging: the process of transforming a small-scale aboriginal food source into an industrial crop is described as "one of the greatest romances of the 20th century."

And some of the shots of the rural Iowa landscape are gorgeous. But it's the personal exploration of Beeghly's life that saves *Hybrid* from the masher of unaffectionate documentaries. Whether we're watching the story of his ascension to the state hog-calling championships, his second marriage as a 94-year-old or his recovery from a stroke—he seems to clutch his relatives' hands with the instinctual urgency of a plant that knows not to let go—we're seeing something real.

There's a shot in *Hybrid* of Beeghly in some sort of empty, cavernous farm building belting out a wistful yet boisterous folk song (interrupted sporadically by a half-coughing, half-cackling fit). At first you don't believe that echoing, booming voice can be coming out of that frail old man. But in his element he is strong. "It's a beautiful scene," he says while looking out over a cornfield rippling in the breeze, "and everything is just right."

Beeghly died recently at the age of 102. But his teeth, as his dentist reports in one of the film's more amusing interviews, remained healthy until the very end. ♦

Hybrid
Directed by Monteith McCollum • With Milford Beeghly, Alice Beeghly, Weyland Beeghly • Fri, Jan 25 (7pm); Sat, Jan 26 (9pm); Sun, Jan 27 (7pm); Mon, Jan 28 (9pm) • Metro Cinema • 425-8212

Alternative Video Spot

Locally Owned and Operated

New Releases

BULLY

DINNER WITH FRIENDS

GANGSTER NO. 1
(also on DVD)

PAVILION OF WOMEN
(also on DVD)

DVD Releases

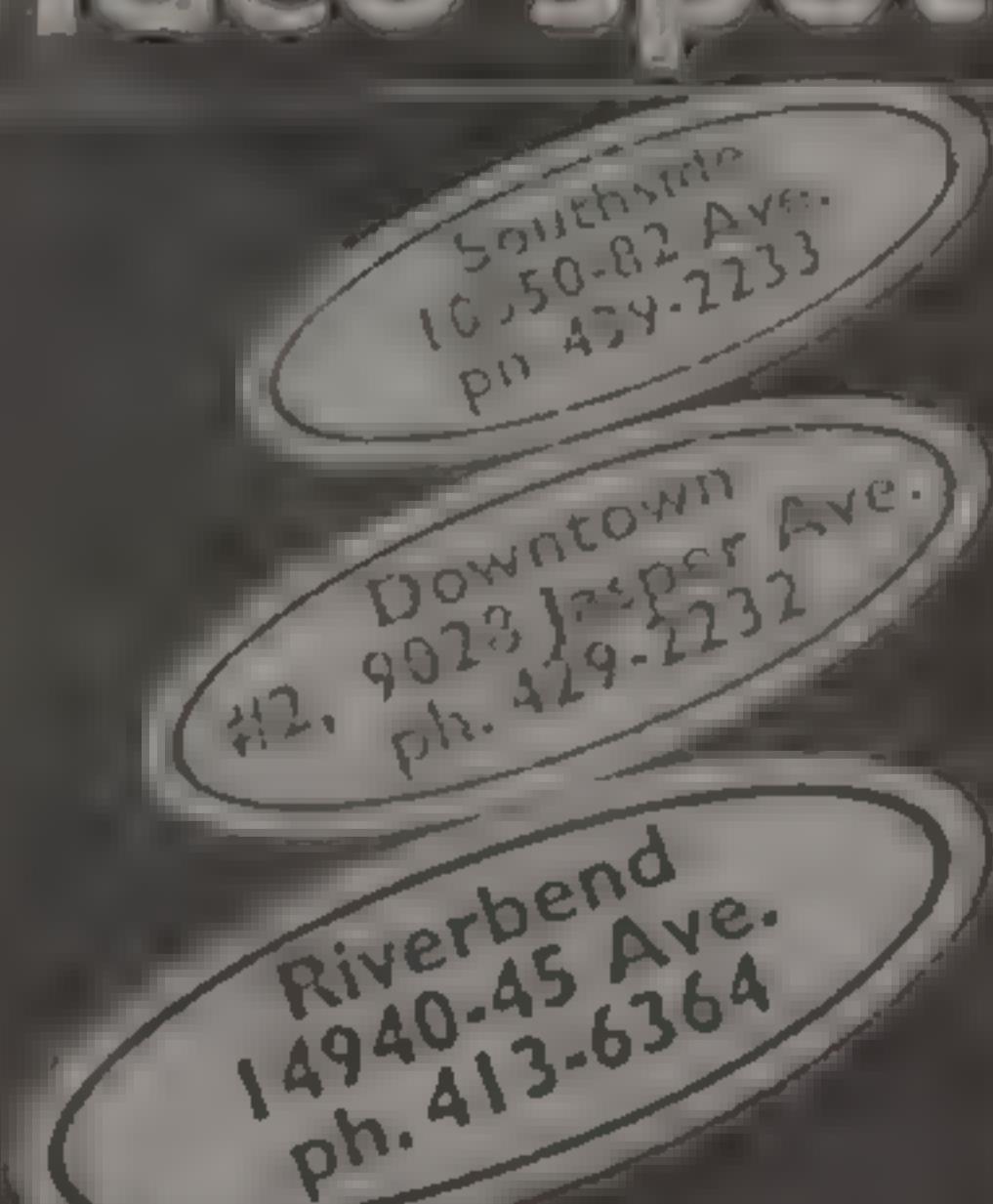
GREENFINGERS

ROOTS

DEER HUNTER

ROCK STAR
(also on VHS)

LAGAN
(foreign)
(also in VHS)



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MON-FRI 11:30AM-9:30PM, SAT-SUN 11:30AM-10:30PM

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Present Laughter: the classy Noel

Bob Baker bravely tackles Coward classic for a third time

BY PAUL MATWYCHUK

The central figure in Noel Coward's 1946 comedy *Present Laughter* may be named Garry Essendine, but seeing as he's a witty, urbane, charmingly amoral, hugely popular comic playwright with just enough of a hint of sexual ambiguity about him to give him some edge, there's no mistaking the character for anything other than a stand-in for Coward himself. (Indeed, Coward would play the role in several productions in the decades to follow,

giving the moment when he is accused of doing nothing with his talent but "wear dressing-gowns and make witty remarks when [he] might be really helping people—making them think! Making them feel!" an extra bit of resonance.)

But, as Bob Baker (who is directing the Citadel's new production of the play) points out, there's nobody Coward could possibly be confused with. "We talked a lot about 'Who would he be now?'" Baker says, "and you know what? We

had a lot of trouble thinking of an equivalent person, in theatre, movies, whatever, who was a playwright, an actor, a director and a composer, who is known and respected and acclaimed around the world and is produced and produced and produced. We couldn't think of anybody. Coward

was a megastar of his time, and we've tried to reflect that.... You can do this play and make it an arrogant actor, a sycophantic actress, a supportive secretary. But when you elevate it to that world-superstar level, the stakes become so much higher. We finally had the revelation just the other day that it's exactly like *The West Wing*—an entourage gathered together who have made a career of maintaining one person's career and managing his gaffes and keeping him on top."

Hugo boss

The play takes place in Essendine's London studio over the course of a tumultuous week and a half as Essendine and his staff attempt to cope with a series of interlopers into their fragile world, including a starstruck young female admirer, a disagreeable would-be playwright and the predatory wife of Essendine's manager Hugo. "I like it because it's about a theatre family," Baker says, "a group of people who have carved their lives and careers out around producing theatre." It was the kind of life Coward knew intimately; at least one biographer has spotted a close resemblance between Coward's longtime secretary, Lorn Loraine, and Essendine's reliable secretary Monica, as well as between Binkie Beaumont (who produced Coward's *Blithe Spirit* and *Design for Living*) and Essendine's

producer, Morris Dixon.

It's a world that Baker has come to know well, too. He first directed the play in 1981 at the Vancouver Community College as a kind of "director for hire"; he was 29. He directed it again in 1990 at the Shaw Festival, with Shaw artistic director Christopher Newton playing Essendine. Now another 10 years have passed and Baker is tackling the play a third time, this time with Lorne Kennedy in the lead—and Baker says he feels closer to the material than ever. "I always loved the play," he says, "but I'm finding now that I never knew until now what Garry Essendine went through. I hadn't been the artistic director of one of the major theatre companies in the country, as I have now. And now I understand *intimately* his foibles, his desires, his fears, his vulnerabilities and his passion. For the first time, 20 years after I first directed this play, I completely relate to Garry Essendine."

Director: the preserved head of Bob Baker

Luckily, Baker adds, it's a play that audiences have never had any trouble connecting with. "Something about this play doesn't seem to date," he says. "I think it's because



Coward lionizer Bob Baker

it's about a family of friends. And it's about theatre—*theatre* is theatre is theatre. It's not about a time; it's about people who love theatre, and a guy turning 40 and his midlife crisis, and that will still work in 2003 when I'm directing it for the 13th time.... There are some tricky scenes and some characters where you have to decide which of two or three possible ways you want them to be played. It's not unflawed. But it's a wonderfully structured play, and none of us are saying, 'How can we make this work today?'"

Present Laughter

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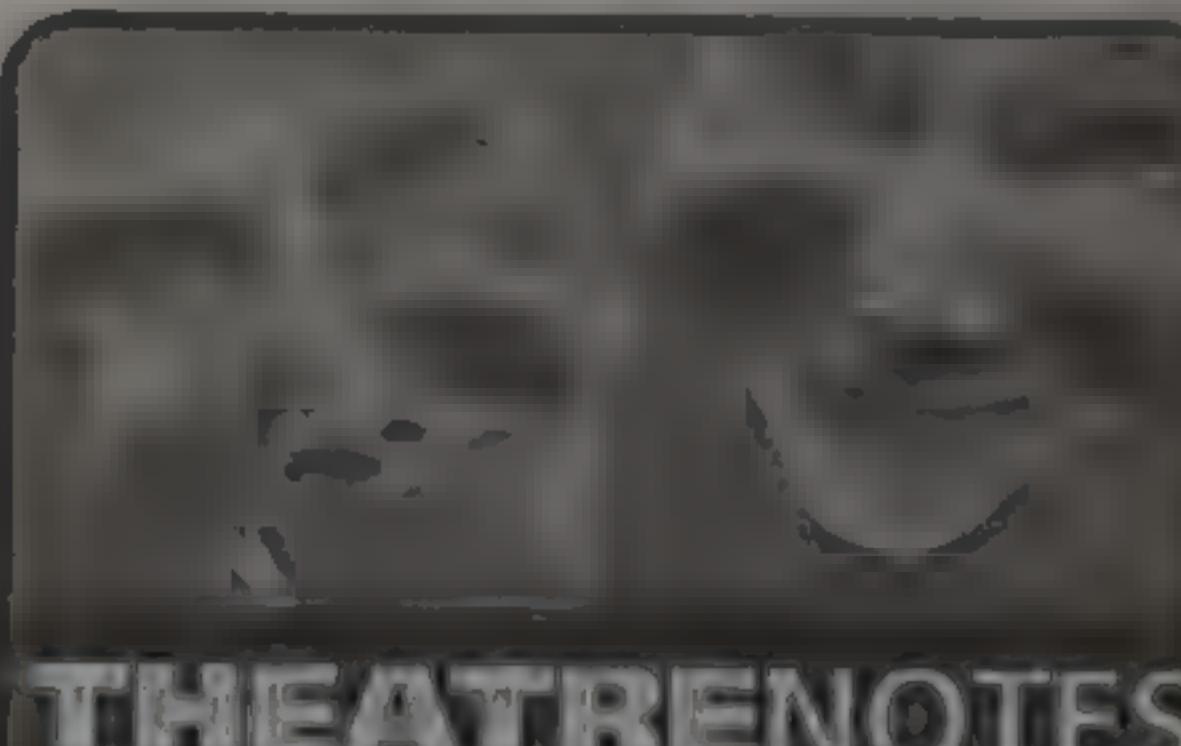
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BY PAUL MATWYCHUK

Fringe unhinged?

When I wrote my brief report about the Fringe Festival lottery drawing that took place on November 26 at the Next Act, I didn't even mention the fact that the new plays by several of the most popular Fringe mainstays, including David Belke, Stewart Lemoine, Marty Chan and Three Dead Trolls in a Baggie, all wound up on the waiting list. At the time, frankly, it didn't strike me as being much of a crisis. The lottery had a similar outcome two years earlier—the first year the Fringe eliminated the first-come, first-staged lineup policy that previously governed which companies were admitted into the festival lineup in favour of an all-lottery system. Several well-known groups wound up on the waiting list that time too, and most of them were eventually welcomed into the Fringe anyway as, one by one, the companies on the list ahead of them bailed out.

But the current state of the waiting list has attracted so much conversation and comment (including a widely discussed *Edmonton Journal* article by Liz Nicholls) that I figure I may as well contribute my own thoughts on the matter.

First, I detest the lineup, which had evolved from a simple bureaucratic nicely

into a grueling weekend-long ordeal by the time the Fringe organizers abandoned it altogether. It was tedious, uncomfortable and increasingly difficult to administer properly. And I must respectfully disagree with Wes Borg's comments to Liz Nicholls that the system, while a pain, is nevertheless "absolutely fair" and "rewards the most committed people." On the contrary, I would argue that the lineup simply rewards the people fortunate enough to have the manpower and the free time to camp out at the Arts Barns for three days in early December.

I've written and performed a new play at six of the last seven Fringes (and I earned four of those slots by enduring the lineup like everybody else), but my increased duties here at *Vue* simply no longer allow me the spare time to participate in any future lineups. My plays have earned three Sterling nominations; does my inconvenient schedule make me any less committed to creating quality theatre? And surely there are other playwrights and actors like me whose jobs and families would make an all-lineup Fringe off-limits to them. And by the way, would it be ungenerous of me to ask how many people who say the lineup is the ultimate test of one's level of commitment to the Fringe put off writing their scripts until June or July? I'm not saying a lot of those last-minute scripts haven't turned out to be absolutely terrific; I'm just saying there are plenty of ways to measure one's commitment to artistic excellence, and the willingness to sit outside for two and a half days during a particular winter weekend is an especially arbitrary one.

It's undeniable that the Fringe owes much of its current popularity to the

consistently high-quality work of playwrights like Belke, Lemoine, Chan and the Trolls, and they would probably be justified in feeling that the Fringe owes them some sort of consideration and respect in return. I know I'd hate to be deprived of a new play by any of them. (However, I resent the sentiment that underlies a lot of the debate on this matter that a Chan/Lemoine/Belke-less Fringe would somehow offer so few shows worth seeing that the event would be a disaster.)

But I'm also uneasy with the idea of setting up a system whereby a select group of artists is granted automatic Fringe admission in perpetuity—and it would have to be in perpetuity, too, to keep the same thing from happening next year. Belke, Lemoine, Chan et al. (for simplicity's sake, let's call them BLC, or "the Bloc") may be *de facto* Fringe "royalty" already, whose plays enjoy well-deserved loyal followings, huge ticket sales and healthily-attended holdover runs, but installing these writers as an official Fringe hierarchy seems to me to run counter to the Fringe's democratic spirit, a small step toward turning the Fringe, in effect, into a juried festival. (What about playwrights whose work gets consistently bad reviews and tiny audiences? Do we refuse to accept their applications? And how many more playwrights will be added to the inner circle over the years? Throw in Ken Brown, generic theatre, Beth Graham, Ribbit Productions, Chris Craddock, Theatresports and Trevor Schmidt and we could easily reach a point where one-quarter of the slots for local shows are taken per-

House of ill repute?

Andrea House achieves triple-X fame in Chris Craddock's *Porn Star*

BY PAUL MATWYCHUK

"I think if you're going to put my name and 'porn star' in the same sentence, it pretty much has to be a comedy," says self-deprecating actress Andrea House about her starring role in *Porn Star*, a new one-woman show by playwright (and newly-installed artistic director of Azimuth Theatre) Chris Craddock. "I never like to show my arms in a play, let alone my leavage—I'm concerned if I have to wear short sleeves, let alone a short skirt. I've always played the sidekick, the ugly next-door neighbour. Even when I was 20, I never played the eejit or the sex object."

That's all changed now, because *Porn Star*, House—who, appropriately, won a Sterling Award a few seasons ago in *Babes in Arms* largely on a basis of her performance of "The dy is a Tramp"—finally gets to be a sex object, albeit a somewhat klutzy, completely inadvertent one. (Luckily, sound designer Darrin Jen was on hand during rehearsals to give her some glamour tips.) House plays Esther Kirkenchuk, a librarian from a quiet town in remote now, Saskatchewan. "I was 24," Esther says, "24 and tired of Pilsner beers and their tailgate parties. Tired never having to look before cross-

theatre
preVUE

ing the street. I was tired of being bored, but too scared to change my life." As if in answer to her prayers, her life gets suddenly changed for her when a plain brown package arrives in the mail. Inside are two shocking objects: a videotape an old boyfriend of Esther's made, without her knowledge, of the two of them having sex together; and an invitation to attend something called the Pronto Video Awards, where she is a nominee in the amateur porn category.

"Esther is really sexy when she doesn't know she's being taped," House explains, "but she turns into the biggest loser when she's trying to be sexy and trying to be what she thinks men want. And that's basically me in a nutshell. I love that about Esther: she's not a supermodel. She's just a normal, average, totally geeky librarian lady. I dedicate Esther to geeky women everywhere."

Az it happens

There's no nudity in *Porn Star*, and while there's a lot of sex talk in the show (much of it courtesy of a secondary character, a sophisticated, completely unshockable advice columnist named Clarice Dubois) Craddock's focus is more on social commentary than cheap gags about X-rated movies. That's hardly going to satisfy the kind of person who'll be



Photo: Ian Jackson

Playwright Chris Craddock



oriented social-issue scripts Craddock has been writing for Azimuth for years. In plays like *The Day Billy Lived*, *Wrecked* and *Do It Right* (which were recently published together by NeWest Press in the collection *Naked At School*), Craddock approached subjects like suicide, alcohol and drug abuse and teen sexuality with a down-to-earth sense of humour and a minimum of preachiness.

Those shows were designed to tour high schools and were subject to inevitable restrictions on content and language. *Porn Star*, however, is running exclusively at the new Azimuth Theatre space at 11315-106 Ave and was intended from the outset to play before an adult audience—which means if Craddock wants to make Clarice's favourite expression "Jesus suffering fuck," no school principal can stand in his way to prevent him.

"It's not right in line with the kinds of plays Azimuth usually does," Craddock says, "but I don't see it as completely divorced, either. I think it's a shift in style, but not necessarily intention. Instead of social action, I think we're shifting toward social commentary for adults, which I think can sometimes be the more effective tool. It doesn't exclude those not directly affected by the issue, you know what I mean? Social action theatre has a tough row to hoe in a basically free and happy society like ours. The issues too often speak to a minority—social action theatre in some place like South America tends to have a lot more heat than social action theatre in Canada. Social commentary's more my bag."

Days (and Day) of old

You certainly can't accuse Craddock of not casting his net wide enough with this script: among the other characters in *Porn Star* are Esther's sister Kate, who committed suicide at the age of 14 and narrates part of the play from Hell (which in Craddock's imagination is a large room where "a thousand monkeys play detuned banjos with violin bows" while you're forced to grow up and experience puberty over and over again); and Esther's mother Sharon, a God-fearing Canadian Alliance MP whose reaction to the news that her daughter is a cult porn star is predictably apoplectic. (The play was originally written almost two years ago, when Sharon's fervent belief that the Alliance is "totally gonna take over the country" seemed a lot less wishful than it does today.)

If there's one consistent theme that Craddock keeps returning to in all of his plays—or at least his one-person shows like *SuperEd*, *Moving Along* and now *Porn Star*—it's the effect true-believer Christian parents have on their more skeptical children. And Craddock doesn't deny that the born-again crowd tends to come off poorly in his work. "It's tough," he says. "I'm no Brecht or anything, but I do think something of the political belongs in theatre. I would never say that they ought to believe in something else than they do, but I do believe in an absolute separation of church and state, and Christians only become my political enemies when they try to legislate behaviour in terms of sexual behaviour, in terms of reproductive medi-

cine. It's true that our society owes a certain allegiance to Christian morality and the Ten Commandments, but beyond the tenets of basic decency, I think dogma has no place in religion. And that's my stance. I suppose there's a personal thing in there, too, because I'm from a religious family and I've seen firsthand what repression can do on a personal level and within a society. It's just no damn good."

"I really try to find the other side to Sharon," says House. "When you're hearing the mother speak, I mean, she's definitely got an opinion. But if you look at her eyes and the way she's saying these things, you can see that she's trying to do what everyone's trying to do—she's just trying to live peacefully. I think she's a really lovely woman in some ways."

"I do have a level of sympathy [for the Sharon Kirkenchuks of the world]," agrees Craddock. "It's a very hard thing for fundamentalist Christians to deal with their intractable belief that people they know and love are going to go to Hell. That's the source of some very real emotional turmoil and it accounts for their fervent attempts to save them. The world is scary, and retreating into a moralistic and simplistic universe can seem really attractive. I can understand that. It's not the belief [that offends me]; it's the political activity."

Amateur hour

According to Craddock, that's one reason he introduced the Clarice character into his script. "Sex experts are world-famous people," he says. "They're the ringleaders of this crazy circus of sex... and they become magnets for the politicization of sex. Generally speaking, they're advocates for freedom, and thus are targeted for persecution by those who oppose freedom—which, for me, is the religious right."

Fine, but can you really call the somewhat sleazy-looking world of amateur porn a symbol of modern sexual freedom? Craddock's response is basically "Well, why not?" "It's fairly passionate, actually," he says when I ask him to describe the tone of the amateur porn videos he watched while preparing to write *Porn Star*. "It's married couples, usually, who are not being exploited in any way; usually there isn't even anyone else in the room. It seems much more like a celebration of something, to me, than a profit-driven contrivance. I think people like that are very comfortable with their physicality and their relationship. The choice to make your private sexuality a public thing is not one everyone should make, but those who do... well, I can only tip my hat to them."

"The only porn that I really get upset about," House says, "is so many of these Internet sites have a section you can click on that says 'Teens.' There's always a teen section or a 'Teen Picture of the Day.' That just makes me so upset.... That's when it doesn't become funny anymore. It's really funny at first to go, 'Oh, let's look at some porn.' But when you see that stuff, it becomes unfunny really, really fast."

Notes from the underground

Have you been living
in a cave? *Floyd
Collins* is terrific

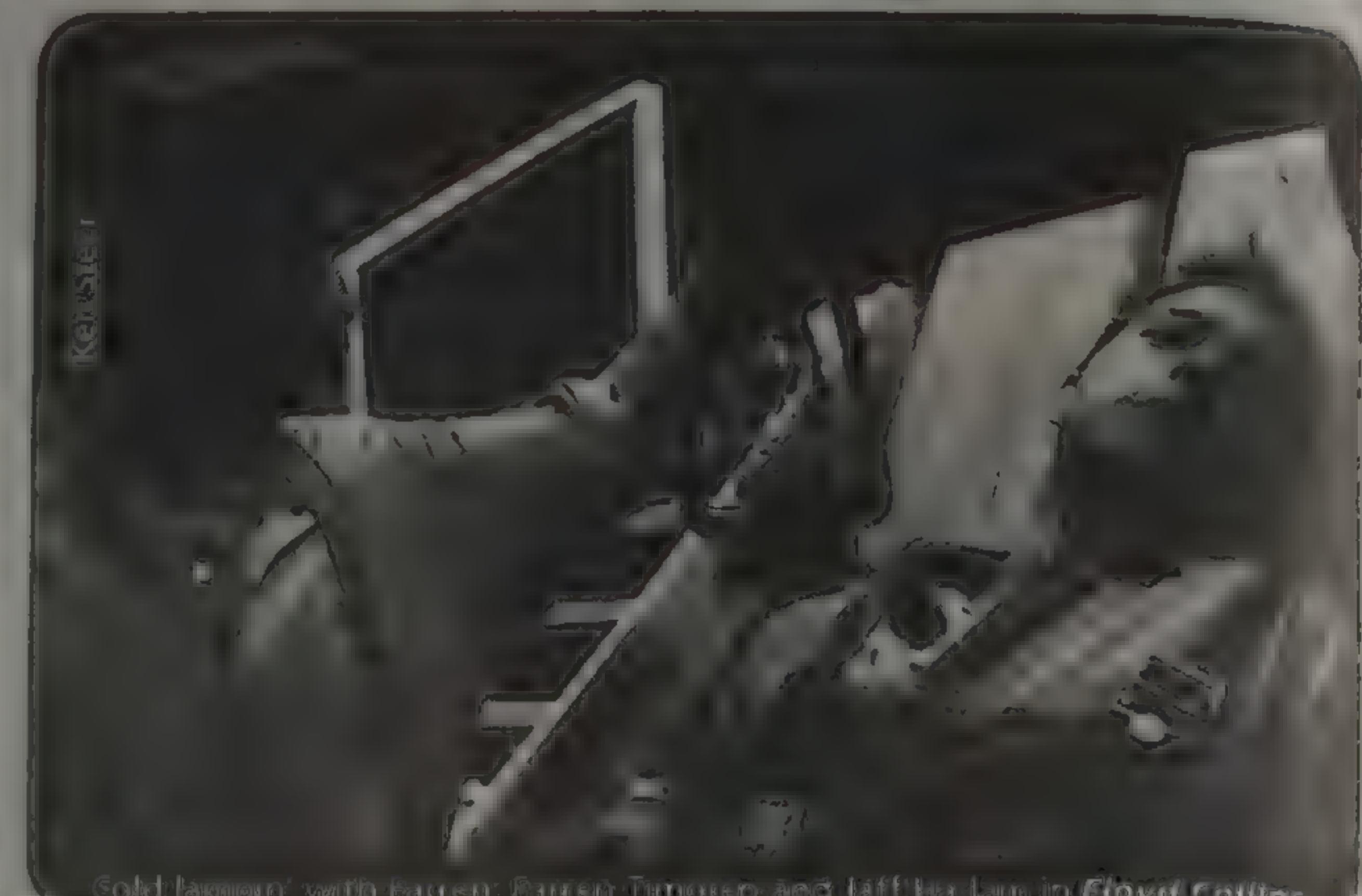
BY PAUL MATWYCHUK

The thing I think I'll remember most about Leave It to Jane's production of Adam Guettel and Tina Landau's haunting musical *Floyd Collins* are the echoes. The story opens with Floyd (Jeff Haslam), a poor 1920s Kentucky farmer, venturing cheerfully down an unexplored section of Sand Cave. His mission is to find a cavern big and picturesque enough to turn into a tourist attraction, and while part of him hopes to rescue his family from a life of hardscrabble poverty, the light that shines in Haslam's eyes as Floyd hears the echo of his voice some distance ahead of him ("It's a big'un," he says excitedly to himself) tells you that he's happy simply to have made a discovery as big as his dreams are—conclusive evidence to justify his lifelong insistence that, if nothing else, he's "lucky."

There, all by himself in the centre of the earth, Floyd celebrates his find by yodelling joyously for a few minutes, creating a kind of improvised, room-filling echo fugue. Singers hidden in every corner of the Rice Theatre help create the illusion of a cave of echoes, and it's thrilling to hear the nonsense syllables that pour out of Haslam's mouth transformed into something that's at once giddy and majestic, a true fanfare for the common man.

No gentlemen of the press

It's the last truly happy moment in the show. Before Floyd can get out of the cave and share his discovery with the world, his foot becomes hopelessly trapped beneath a rock—and despite the best efforts of various teams of rescuers, Floyd remains stuck in Sand Cave for more than two weeks, eventually dying of starvation, exhaustion and exposure. Those echoes return in distorted, parodied form several times later in the play. You can hear them in the hubbub of the reporters from across the country who swarm the cave site, cynically turning Floyd's plight



Gold Farman with Farren Timoteo and Jeff Haslam in *Floyd Collins*

into a circulation-boosting media event. And you can hear them again in the hair-raising final sequence, in which Floyd has a vision, just before he dies, of every character in the play appearing before him, all dressed in white and singing the praises of Floyd Collins, discoverer of "The Great Sand Cave."

What I'm trying to say is that *Floyd Collins* is a pretty spectacular show—a rare case of a musical that's more than just a collection of songs, but one where the music itself develops the story and the theme in a way that's subtler and yet more emotionally expressive than dialogue could ever be. And it's anchored by Haslam's gripping central performance. It's easy to see how Collins (with his hick accent, his never-say-die attitude and his penchant for carrying on conversations with crickets) could have come off as a dope—a guy with delusions instead of dreams. But Haslam is careful never to condescend to the character, not even when Floyd hears that a newspaper article about him has been syndicated across the country and asks suspiciously, "What's that mean?" He doesn't make him into a saint, either; instead, Haslam makes the gradual shift in Floyd's outlook from optimism into an acceptance of his fate both compelling and believably human.

Whoa, Nellie

The best parts of the play are the one-on-one scenes between Floyd and the only two people brave and agile

endeavoring and honest and open about Esther's reactions to this outrageous situation—and the slightly scattered way she expresses them—that all her concerns have vanished.

"The thing is, this is the most exciting thing that has ever happened to her in her whole life," she says. "I think Esther could have won a cruise and had just as interesting an adventure. She just says 'yes' to everything. That's what's so lovely about her—she doesn't question for a second that she could be a porn star. She doesn't say, 'They couldn't possibly have sold thousands of copies of my tape—I have cellulite on my thighs, I have my mother's

enough to squeeze in close enough to him to have a conversation: Skeets Miller (Farren Timoteo), the cub reporter who breaks the story, and Floyd's kid brother Homer (Chris Wynters, whose cheerful duet with Haslam, "The Riddle Song," provides a welcome break from the gloomines of the story). Less successful are the aboveground scenes, especially the ones involving Floyd's sister Nellie (Ashlie White), who has recently returned home after a stay in a psychiatric hospital and whose nerves get more and more frayed the longer Floyd remains underground. Nellie is a vaguely sketched-in character to begin with, but White and director Tim Ryan don't do very much here to flesh her out beyond having her walk and twirl hesitantly a few times across the stage. And some of the members of Ryan's large, 11-member cast are too young to be fully convincing as poor, hard-bitten Kentucky farmers or scoop-hungry big-city newspapermen.

But Ryan, his actors and musical director Laurie Fumagalli nevertheless capture the mood at the heart of Guettel and Landau's work: the way Floyd's enterprising personality and the desperation of his final moments, or Floyd's dreams of caves, curio shops and refreshment stands and the media circus that gets set up to exploit his situation all represent different aspects of the American spirit. Let it echo out: *Floyd Collins* is ambitious, intelligent entertainment that at its best is as good it's literally spine-tingling. ☺

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Esther prim

But what about someone like Esther, who has thousands of copies of a videotape of her having sex distributed across North America without her knowledge? Craddock is certainly walking a very fine line of taste with this premise, and before reading the script, House had her worries as well about whether the female characters would be properly... er, fleshed-out. But she says there's something so

ass, my breasts are saggy." She never has that speech in this play; she just says, "Right on! I rock! Give me that cheque! Thank you!" That's something I wish I could incorporate into my life—just instantly believing that you could be that sexy. Esther is so nice, and you can't say that about a lot of main characters in plays. She's a delight and a pleasure to inhabit.

"So I would say," House concludes, "that in this case anyway, porn is used for good instead of evil." ☺

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Tooth is beauty and beauty, tooth

Leah Decter's *Trace* gives art-lovers plenty to chew on

By MAUREEN FENNIK

In his 1976 movie *The Tenant*, Roman Polanski plays a man who discovers a hole in the crumbling wall of the apartment he's rented following the suicide of its previous occupant. Hidden inside, he finds a small wad of cotton batting, and inside of that is a tooth, complete with claw-like roots. Polanski the character never finds out what the tooth means, and Polanski the director never tells us why it's there.

Leah Decter takes up a similar theme in *Trace*, her recent installation at Harcourt House Gallery, in which she demonstrates just how unnerving teeth can be when they're extracted from their usual embodied context. Decter's installation features a collection of teeth situated on (rather than in) a wall. Made of lead and crafted with a jeweler's precision, they are tiny and beautifully rendered objects, polished and perfect. Some of them hang in suspended isolation behind glass in a series of wooden frames. Meanwhile, on the other side of the gallery is a long grid of hundreds of lead plates pinned to the wall and stamped with a small arch of bite marks. Each plate is different, but the differences are subtle—they all obey the same basic pattern. Each plate is stamped with a corresponding number which presumably corresponds to a particular person.

Of course, the notion of dental records summon all sorts of macabre associations—even more so when the records are as literal as these. But while dental records are perhaps the aspect of the human body that best preserves a person's particular identity, there's a paradox in the fact that while each mark is different, they all look very much the same. Decter explores that paradox in another component of her show, a series of small plaster blocks

ment that recalls tiny tombstones (or even teeth). Stamped onto the surface of each block in sepia type is information about maternal and paternal ethnicity, along with a number that one assumes refers back to the leaden dental records on display elsewhere in the gallery.

Decter's orders

The tension between the beauty of these tiny, gleaming incisors, molars and bicuspids and the repulsiveness of what they literally represent is interesting—as is the way Decter's leaden dental impressions make a familiar physical activity seem strange and alien. But as a whole *Trace* feels more didactic than eerie. It's not just that organizing one's work by imposing a kind of absurdist Euclidean logic upon it is an aesthetic cliché; it's that the system of codification and classification at play here doesn't go anywhere for me. I get the sense that Decter wants to say something about the abstract quality of national and ethnic identity with the exhaustive documentation of her subjects' maternal and paternal heritages on her plaster blocks.

And certainly, such differences seem very abstract indeed compared to the bite marks on those nearby lead plaques. But Decter's text, rather than elaborating possible meanings, seals many of them off.

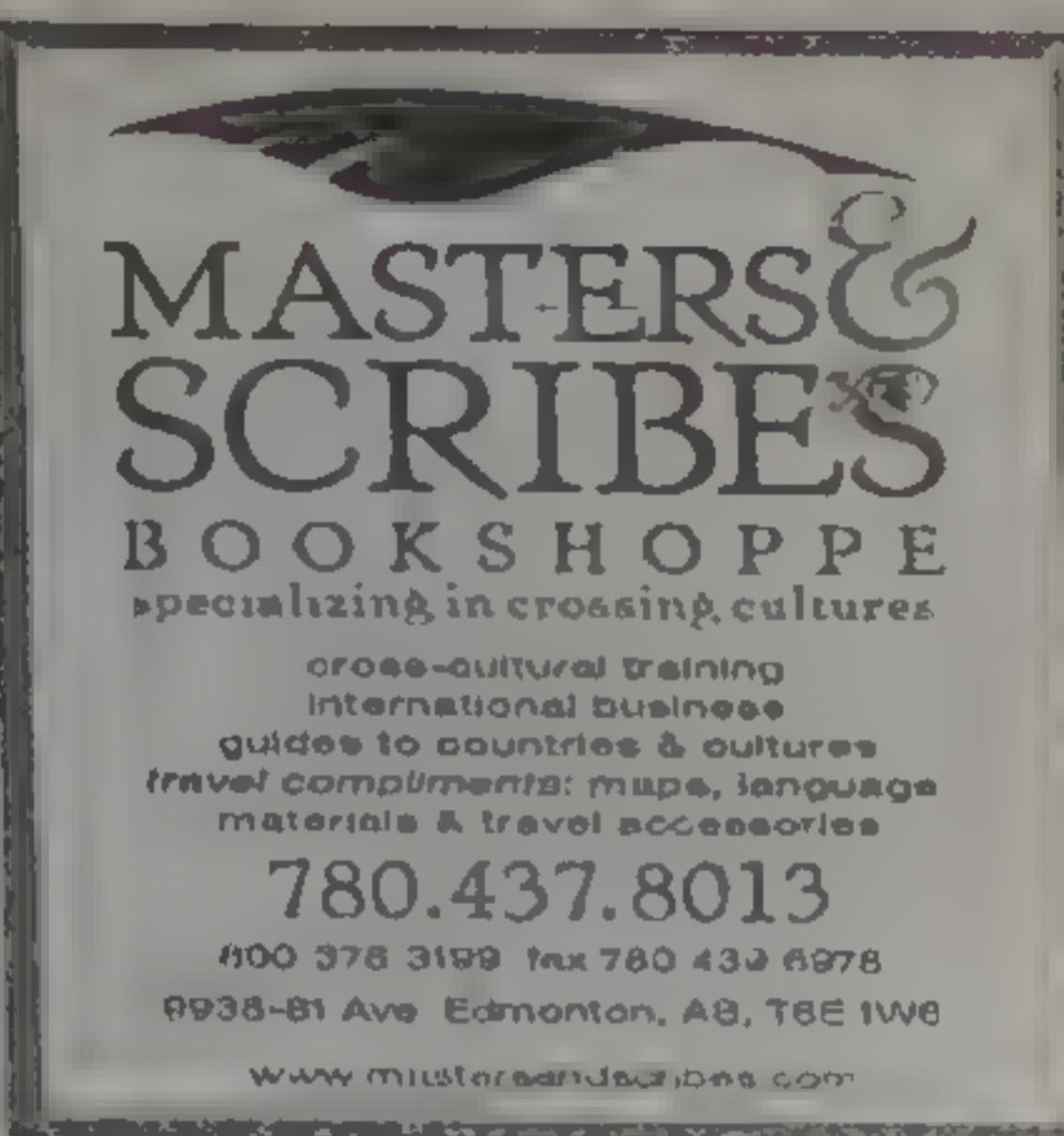
Nevertheless, what this work opens up is considerable. In an 1929 essay, surrealist writer George Bataille claimed that the big toe was the most "human" part of the body. After seeing this exhibit, I'm inclined to think that teeth are the *least* human part of our anatomy. No other part of our body is more animal-like, and Decter's "oral histories" not only make us question the similarities and differences not just between ourselves and others, but between ourselves and any creature that masticates for a living. *Trace*

brings our relationship with the rest of nature into view in a way that's forceful, disturbing and profound. 

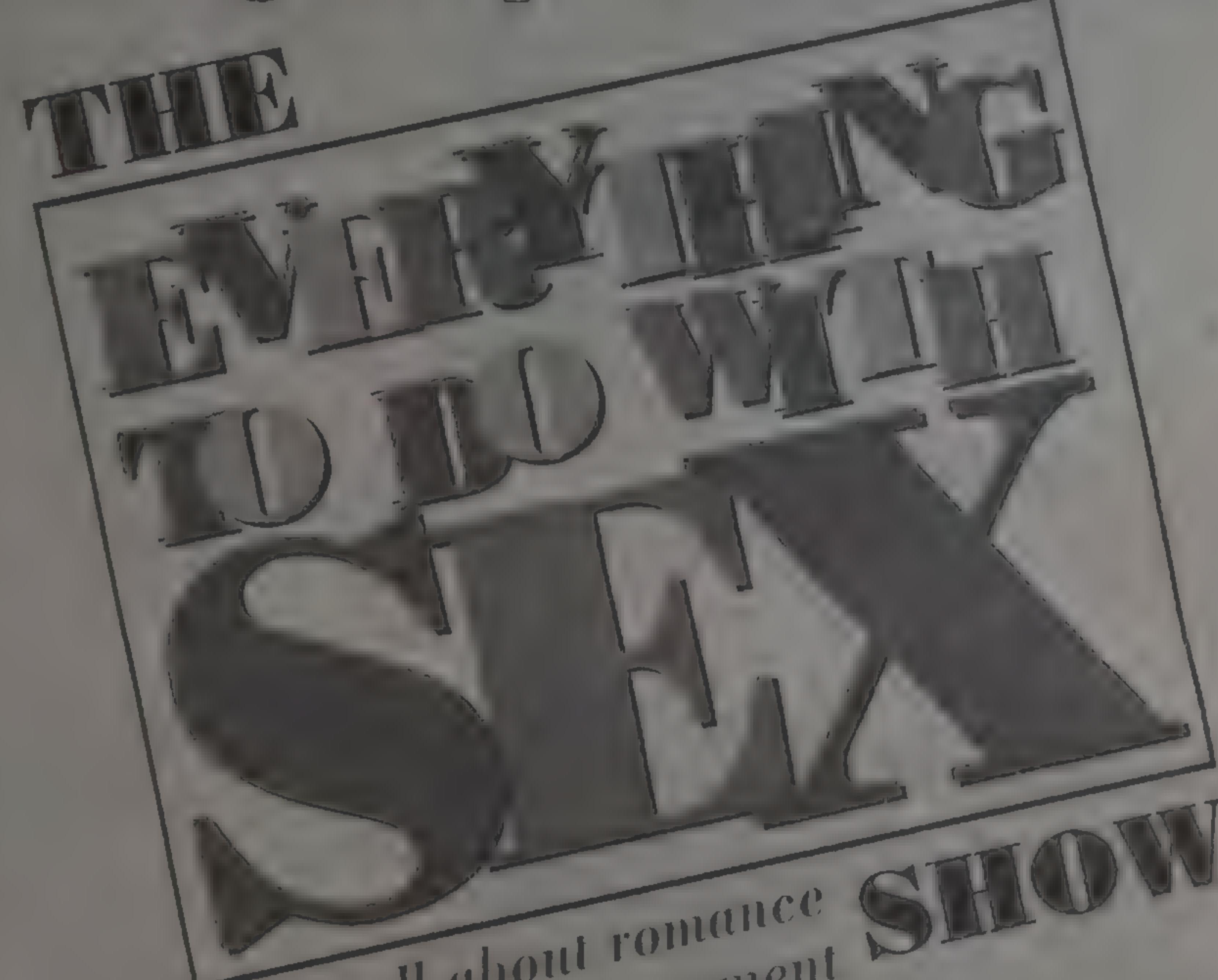
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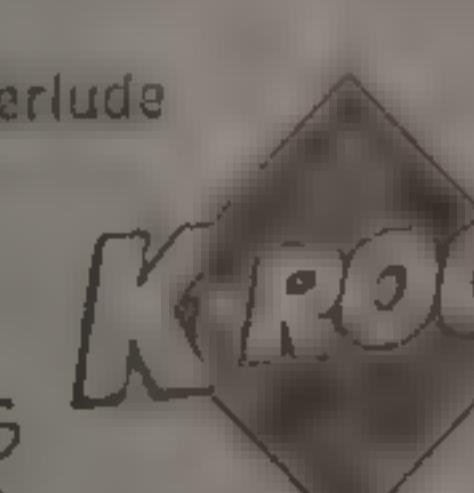
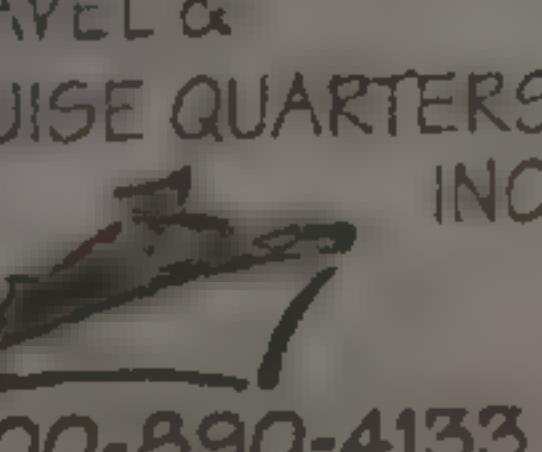
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Sleuth and consequences

Holmes, not Doyle is guiding spirit of *Reluctant Resurrection*

BY PAUL MATWYCHUK

The *Reluctant Resurrection of Sherlock Holmes*, originally produced in 1992, was only David Belke's third play, but already his style and his pet obsessions were all firmly in place. There's the playful tweaking of well-known cultural icons, the impeccably structured plot, the mingling of the real world with the world of make-believe, a knack for getting a lot of comic mileage out of stock supporting character "types" (who here include a hulking groundskeeper with a thick foreign accent, a well-to-do young woman with a head full of romance novels and an obedient butler full of deadpan, dry-witted asides that fly straight over the head of his employer) and plenty of literate one-liners—perhaps even a few too many. (Belke's plays are the kind of thing Neil Simon might have written if he'd gotten his start writing for *Masterpiece Theatre* instead of *Your Show of Shows*.) And even though he's writing a Sherlock Holmes pastiche, Belke is careful to make a couple of the characters semi-retired actors so that he can work in a couple of coy, self-deprecating gags about the life of the stage—"Follow your heart heedlessly," one character remarks, "and you are bound to end up in prison. Or worse yet, theatre."

All this cozy cleverness can get a little exhausting, but there are certainly worse places to end up than the Varscona Theatre during their current revival of *Reluctant Resurrection*. The play, first of all, has a top-notch premise: author Arthur Conan Doyle (Glenn Nelson) is summoned to Baffleur Grange to investigate a recent rash of ghost sightings. Desmond Westhaven, the owner of the property, is a huge Sherlock Holmes fan and hopes Doyle will dispel these nonsensical rumours of ghosts and phantoms with the same cold logic as the fic-

tional detective he created.

However, Doyle, who has killed off Holmes in a short story two years earlier, turns out to be an ardent believer in the supernatural and instead sees his assignment as a chance to prove the existence of an afterlife. Doyle loathes Sherlock Holmes and everything he represents, but Holmes is part of Doyle's psyche all the same—and Holmes's spirit, visible to nobody but Doyle—shows up at Baffleur Grange as well, dogging Doyle's every step, criticizing his sloppy, illogical investigation and demanding that Doyle write a new story that will bring him back to life.

Glenn Nelson and John Kirkpatrick discuss their latest case in *The Reluctant Resurrection of Sherlock Holmes*.**John, Glenn**

John Kirkpatrick, who excels at playing single-minded, narrowly focussed characters who have little concern for the emotions of the other people onstage, has been well cast as Holmes. I like the disdainful look with which he regards the foolish, overly emotional inhabitants of Baffleur Grange—he may be a spirit, but it's obvious he believes his devotion to logic makes him more solid and substantial than they are. Glenn Nelson is also enjoyable to watch as Doyle—he ably brings out the humour in the way Doyle's sensible tweed suit, neatly trimmed hair and polite English manners conceal a man with a head full of ectoplasm and fairy-dust. The best exchange in the play occurs when Holmes instructs Doyle to obey his famous dictum, "Once you eliminate the impossible, whatever remains—however improbable—must be the truth." "You don't understand," Doyle replies miserably. "I like the

impossible."

The mystery Belke has devised for Doyle and Holmes to solve is satisfying, too, with each clue locking securely into place. Oddly, that may be the source of my main reservation about this play: all the carefully hidden clues and the regularly placed jokes and one-liners make *The Reluctant Resurrection of Sherlock Holmes* feel more like an ingeniously worked out playwright's idea rather than a living, breathing story. The play ends with Doyle telling Holmes about an inexplicable, magical encounter that gave him the final clue to the mystery, but the very nature of a Sherlock Holmes mystery leaves no room for anything quirky or inexplicable to break out of the structure or the contained characters. In this respect, while the play's sympathies appear to be with Doyle, its spirit may in fact be closer to that of Holmes. \diamond

The Reluctant Resurrection of Sherlock Holmes
Varscona Theatre • To Feb 3 •
Shadow Theatre • 433-3399 (ext. #3)

Theatre Notes

Continued from page 1

manently out of circulation, like corporate seats at a hockey arena.)

Many people have pointed out to me that the Fringe stands to lose a lot of the three-dollar surcharges it makes on advance ticket sales if Belke, Chan and Lemoine are shut out of the Fringe. But I would argue that if that's your logic, you had better be prepared to also offer automatic admission to people like Zhauna Alexander, whose plays may not get the warmest reviews around, but which sell out as reliably as anybody's.

I'm not sure what the best solution to

this problem might be. (Although some people I've talked to would argue that it's only a problem if you choose to perceive it that way; that in fact the whole point of the Fringe is that it's chaotic and constantly in flux, and that a true Fringe would always hold the possibility of the Bloc not getting in that year.) I get the sense that what bothers some playwrights the most is what they perceive as new festival director Miki Stricker's lack of respect for their past contributions to the Fringe, a willingness to treat each show as an interchangeable, disposable commodity. Perhaps Stricker could do something to smooth the way for Bloc shows to set themselves up as BYOV attractions. Perhaps she could solicit some input

about the feasibility of returning to the (admittedly unpopular) half-lineup, half-lottery compromise system that was in place a few years ago.

I have nothing but respect for the playwrights whose names I've mentioned repeatedly in this column—and I should probably add that while the lottery has always treated me well, I don't know if my opinion of it would be quite so sanguine if I'd been shut out the last three years instead. The Fringe has always prided itself on being a showcase for Edmonton's top playwrights as well as an unjaded, unpredictable theatre free-for-all. What this current controversy suggests is that those two visions may no longer be compatible. \diamond

ARTS WEEKLY

For a FREE listing, fax 426-2889 or e-mail listings@vew.ca. Deadline is 3pm Friday.

ART GALLERIES

ALBERTA CRAFT COUNCIL GALLERY

10186-106 St., 488-6611, 488-5900. ALBERTA SEEN LANDSCAPES IN FIBRE: Representational and abstract landscape works by quilters, needle workers, weavers, felt makers, fabric painters and others who work with fibre. Until Mar. 2. THE DISCOVERY GALLERY REACHING FOR THE STARS: New fibre works by Kate Mitchell and Christine Zadler. Until Mar. 2.

ART BEAT GALLERY AND FRAME 8 Mission Ave., St. Albert, 459-3679. Open daily 10am-6pm; Thu 10am-9pm, Sat 10am-5pm, Sun/hols noon-4pm. Landscape paintings by Randy Wiens. New works by gallery artists. Through Jan.

BEARCLAW GALLERY 10403-124 St., 482-1204. Works by gallery artists including Daphne Odjig, George Littlechild, Jane Ash Poitras and Joanne Cardinal Schubert. Jan. 24-Feb. 28.

CANADIAN NATIONAL INSTITUTE FOR THE BLIND Sheraton Grande Hotel, 453-8308. Art by visually impaired and other local artists. Through Jan. Live and silent auction FRI, Feb. 1. Entertainment by Dale Harvey (host/auctioneer), Victoria Performing Arts School, Leona Burkey (singer). TIX \$50 ea. Fundraising event.

CENTRE D'ARTS VISUELS DE L'ALBERTA 20, 8627-91 St., 461-3427. Group show featuring members' works. Until Feb. 6.

CYBERTOPIA INTERNET CAFÉ 11607 Jasper Avenue, Upstairs. THE BEAUTY BODY: Paintings by Garrett Gunderson. Until January 31.

DOUGLAS UDELL GALLERY 10332-124 St., 488-4445. •Gallery artists including Tanya Sehn, David Urban, Joe Fafard, Les Thomas, David Robinson, Antonio Murado and others. Until Jan. 26. •SUPERB EXECUTIONS AND GREAT HANGINGS: Curated by Dean Drever. Showcasing the work of Paul Butler, John Bateman, Steve Fleury, Rodney Sayers, Emily Luce, Craig Le Blanc, Kelly Mark and Mara Korkola. Feb. 2-16. Opening reception SAT, Feb. 2, 2-4pm.

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq., 422-6223, www.eag.org. Open Mon-Wed and Fri 10:30am-5pm; Thu 10:30am-8pm; Sat, Sun 11am-5pm. •SETTING THE STAGE: THE CAST OF CHARACTERS: The Group of Seven. Until Jan. 29. •STAND BY YOUR MAN or ANNIE CRAWFORD HURN: MY LIFE WITH TOM THOMSON. Until Jan. 29. •JADE: THE ULTIMATE TREASURE OF ANCIENT CHINA: Jan. 26-Mar. 24. •SHUI-BO WANG: SUNRISE OVER TIANANMEN SQUARE: Jan. 26-Mar. 24. •SAT 26: Workshop: Portrait of a Lady in a Green Hat: A Not So Still Life. •THU 31 (noon): Swinging Beijing (video/lecture). •ALL IN ONE DAY SUNDAY SUN 27: •Theatre. (1pm): Lecture Jade, the Ultimate Treasure of Ancient China by Barry Till. •(1-4pm): Artist's workshop Mokkus Giganties by Gloria Mok. •Upper Level. (2pm): Artist talk and walk-through of Sunrise Over Tiananmen Square with Shui-Bo Wang. •(1-4pm): Make it. Take it. Art making for the family. •(1-4pm): Storytelling with Sara Gavinchuk. •AFTER DARK SERIES Jade Plugs for Nine Openings of the Human Body. FRI, Feb. 1, 7pm. TIX \$20 non-member, \$15 member @ TIX on the Square. •IN THE KITCHEN: LIFE FORMS: New works by Gloria Mok. Jan. 26-Mar. 24. •CHILDREN'S GALLERY FROM HEAD TO TOE: Created by Lisa Murray. Until July 28. •Admission \$8 adult; \$5 student/senior; \$3 ages 6-12, kids under 5 free, \$19 family.

ELECTRUM DESIGN STUDIO AND GALLERY 12419 Stony Plain Rd., 482-1402. 2001 •IN REVIEW: Annual group retrospective show. Until Jan. 31. •TWO: Sculpture by Lawrence Lukasewich and painting by Lori Lukasewich. Feb. 2-Mar. 1. Opening reception, artists in attendance SAT, Feb. 2, 2-5pm.

FAB GALLERY 1-1 Fine Arts Building, U of A Campus, 112 St., 89 Ave., 492-2081. Open Tue-Fri 10am-5pm; Sun 2-5pm. METAL HEALTH: Abstract steel sculpture by Linda Maines. Until Jan. 27.

FORT DOOR 10308-81 Ave., 432-7535. Eskimo soapstone carvings (human, bears, walrus, seals, birds, Inukshuk) by Arlook. West Coast Indian and Eskimo gold and silver jewellery by K. Law. Through Feb.

THE FRINGE GALLERY Bsmth., 10516 Whyte Ave., 432-0240. Open daily 9:30am-6pm. Closed Sunday. SWEETEST PICKER: Ink jet prints by Paul Freeman. Until Jan. 31. •The Paint Spot Staff Show. Feb. 2-28.

GENERATIONS GALLERY 5411-51 St., Stony Plain, 963-2777. THE PETALS SUITES: Original haiga. Drawings by Kris van Eijk and poetry by Gerald St. Maur. Glass art by

Fern Jordans. Until Feb. 11.

GRANT MACEWAN COMMUNITY COLLEGE Jasper Place Campus, Rm. 203, 10045-156 St., 497-4321. THU 24 (11:30am): Colette Whitem (visiting artist) lecture and slide presentation. Free.

HARCOURT HOUSE 10215-112 Street, 426-4180. Open Mon-Fri 10am-5pm; Sat 12-4pm. •TRACE: Installation by Leah Deeter. Until Feb. 9. •FRONT ROOM THE GULF: A series of portraits by David Svendsen. Until Feb. 9.

JOHNSON GALLERY •7711-85 St., 465-6171. Open Mon-Fri 8am-5:30pm; Sat 9am-5pm. Recent works by Elizabeth Hibbs, Jim Painter and Dennis Clark. Pottery by Peggy Heer, Jim Spears and Jan Semkow. •11817-80 St. Open Tue-Fri: 9:30am-5:30pm; Sat 9:30am-4pm. Prints by Wendy Risdale. Oils and watercolour paintings by Al Roberge. Pottery by Blackmore Studios. Until Feb. 15.

LATITUDE 53 10137-104 Street, 423-5353. Open Tue-Fri 10am-6pm; Sat noon-5pm. COLLAPSING NEW BUILDINGS: Minimalist sculptures by Luis Jacob. The series is shown with black and white photographs of the skyscrapers from which the forms were modeled. Jan. 24-Feb. 23. Opening reception FRI, Jan. 25. Artist talk SAT, Jan. 26, 2pm. •PROJEX ROOM SEPTEMBER 14, 2000; HOMELESS COUNT: 1160: Ongoing project by Calgary artist Marjan Eggermont. Jan. 25-Feb. 23. Opening reception FRI, Jan. 25.

MOUNTAIN FOODS CAFÉ - JASPER Connaught Drive, across from the Via Station. KUNST AUSSSTELLUNG EXHIBITION WALL: Watercolours by St. Albert artist Diane Way. Until Feb. 11.

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert, 460-4310. Open Tue-Sat 10-5pm. Thu until 8pm. FLORAL: Donna Gallant, Joan Todd, Jeff Holmwood and Carol Jane Campbell. Until Feb. 2.

RED GALLERY AND STUDIO 9621 Whyte Ave., 439-8210. Open Tue-Sat 11am-5pm. Recent paintings by Christi Bergstrom. Exploring universal themes through domestic landscapes, portraits and still lifes. Until Feb. 15.

REMEDY CAFÉ 8631-109 St., 433-3096. RELATIVE ISSUES: New works by William Purnell. Until Jan. 30.

SCOTT GALLERY 10411-124 St., 488-3619. Open Tue-Sat 10am-5pm. Group show featuring painting by Sharon Delblanc, Jacqueline Stehelin, Angelique Gillespie, Barbara Akins, Francine Gravel, Douglas Haynes. New work by Brenda Malkinson and gallery artists. Black and white photography of the Waterton area by Tom Wilcock. Through Jan.

SNAP GALLERY 10137-104 St., 423-1492. Open Tue-Sat noon-5pm. FROM THE ARCHIVES-20 YEARS OF SNAP SHOP: Prints curated by Karen Dugas. Until Jan. 31. Opening reception THU, Jan. 24, 8pm.

SNOWBIRD GALLERY WEM, 8882-170 St., 444-1024. Featuring works by J. Yardley-Jones and Gregg Johnson. Acrylics by Jim Vest, pottery by Noburo Kubo and Jacqueline Stenberg. Art glass available. Artists in the courtyard continues every weekend.

STUDIO GALLERY 143 Grandin Park Plaza, St. Albert, 460-5990. Open Mon-Fri 10am-6pm; Sat 10am-5pm. RESILIENCE: Oil paintings, watercolours and mixed-media works by various artists. Also new works by Carole May Coty and Bruce Allen.

SUSSEX GALLERIES 290 Saddleback Road, 988-2266. Landscapes, cityscapes, florals, nudes, surreal paintings as well as glass-works, sculptures and ceramics by various artists.

UNIVERSITY EXTENSION CENTRE GALLERY 2nd Fl., University Extension Centre, 8303-112 St., 492-3034. Open Mon-Thu 8:30am-8pm; Fri 8:30am-4:30pm; Sat 9am-noon. THE DISAPPEARING LANDSCAPE: Leola Forrester, graduating student exhibition. Until Jan. 30.

VANDERLEELIE GALLERY 10344-134 St., 452-0286. Open Tue-Sat 11am-5pm. WATER SURFACES: Four large canvases by David Alexander exploring the reflective surface. Jan. 26-Feb. 19.

VISUAL ARTS ALBERTA ASSOCIATION 3rd Fl., Harcourt House, 10215-112 St., 421-1731. REFLECTIONS: Watercolours by Michelle Leavitt-Djonic. Until Feb. 6.

DANCE

ARDEN THEATRE 5 St. Anne Street, St. Albert, 459-1542. Margie Gillis. TIX \$22.50 adult, \$18.50 student/senior. Tue, Feb. 5, 8pm.

LA CITÉ FRANCOPHONE 8527 91 St., 420-1757. Feets, Don't Fail Me Now! Presented by Kompany Dance. Fri, Feb. 1-

Sat, Feb. 2, 8pm. TIX \$12 adult, \$10 senior/student @ TIX on the Square, @ door night of performance.

MYER HOROWITZ THEATRE SUB, U of A Campus. Dance Motif 2002 presented by Orchesis Modern Dance. Fri, Jan. 25-Sat, Jan. 26, 8pm. TIX \$8 adv., \$10 @ door.

THEATRE

AMPHITRYON Walterdale Playhouse, 10322-83 Ave., 439-2845. By Heinrich von Kleist. Until Feb. 2.

THE BIRTH OF ROCK 'N' ROLL Jubilations Dinner Theatre, Upper Level, Phase III, WEM, 484-2424. Welcome back to the '50s. Attend the grand opening of ROCN, the newest radio station in town. Feb. 1-Apr. 14.

BRITISH INVASION Mayfield Dinner Theatre, 16615-109 Ave., 483-4051, 486-7827. By B. Roberts and Will Marks. A tribute to the British contribution to the world of popular music. Until Feb. 10. TIX \$39-\$74.

CHIMPROM! The New Varscona Theatre, 10329-83 Ave., 448-0695. Every Saturday at 11pm. Featuring Rapid Fire Theatre's top improvisers.

CONTRAPTION 3rd floor, Edmonton Centre, 463-4237, 420-1757. By Gordon Pengilly. Presented by Jagged Edge Theatre. Paul Merriam is fired after working at Canadian Tire for 25 years. Until Feb. 9. TIX \$8; \$4 Tue. Adv. tickets @ TIX on the Square.

FLOYD COLLINS Citadel Rice Theatre, 9828-101A Ave., 426-4811, 452-1820. Presented by Leave It to Jane Theatre. Musical. Book by Tina Landau. Music and lyrics by Adam Guettel, additional lyrics by Tina Landau. In 1925, while chasing a dream of fame and fortune by turning a Kentucky cave into a tourist attraction, Floyd Collins became the attraction when he got trapped underground. Based on a true story. Until Jan. 27. Sun matinees Jan. 27 no show. Sun nights. TIX \$15 adult, \$12 student/senior, \$10 groups of 10 or more.

I CAN SING! (CAN'T I?) Horizon Stage, 1001 Calahoo Rd., Spruce Grove, 962-8995, 451-8000. Comedy. Ivanka returns to Horizon Stage fresh from her triumph as home-shopping network superstar in Ivanka Delivers the Goods. This time she turns her attention to music. Jan. 24-25, 7:30pm. TIX \$20 adult, \$15 student/senior.

KABOOM 2 Kaasa Theatre, Jubilee Auditorium, 11455-87 Ave., 420-1757, 477-5955. Shape of a Girl by Joan MacLeod. Performed by Green Thumb Theatre. Silent Words by Chris Dodd. Jumpin' Jack by Lyle Victor Albert. Jan. 31-Feb. 10, 8pm; Feb. 3, 2pm. TIX \$16 adult, \$13 student/senior @ TIX on the Square.

THE LAW AND THE ORDER Jubilations Dinner Theatre, Upper Level, Phase III, WEM, 484-2424. The annual Policeman's Ball is an event where all of those parties involved in the justice system can get together and relax. But tragedy strikes. Until Jan. 27.

THE LEGEND OF THE DRAGON FLAGON Celebrations Dinner Theatre, The Oasis Entertainment Hotel, 13103 Fort Rd., 448-9339. When a mysterious stranger brings a magic gift to the mysterious kingdom of Arborum everything turns into chaos. Until Jan. 26.

A MEDIEVAL FEAST The Celtic Hall, Goldome, 10104-32 Ave., 430-3663. Dinner theatre. An interactive event with music, theatre, Irish dancers and jugglers. Every second Friday, 6:30pm doors. Feb. 1. TIX \$49.95.

PORN STAR Azimuth Theatre Space, 11315-106 Ave., 420-1757, 454-0583. Presented by Azimuth Theatre. Comedy by Chris Craddock. Jan. 25-Feb. 3, Tue-Sun 8pm. TIX \$15 adult, \$10 student/senior/equity @ TIX on the Square @ door.

PRESENT LAUGHTER Citadel Shoctor Theatre, 9828-101A Ave., 426-4811. By Noel Coward. Coward's autobiographical comedy about celebrity and scandal. Jan. 26-Feb. 17. TIX \$33-\$67.

THE RELUCTANT RESURRECTION OF SHERLOCK HOLMES Varscona Theatre, 10329-83 Ave., 433-3399 ext. 3, 420-1757. Presented by Shadow Theatre. By David Belke. When Arthur Conan Doyle is summoned to a haunted English manor, he brings with him the ghost of Sherlock Holmes, who he killed off in a story two years earlier. Feb. 3. Tue-Sat, 8pm; Sat pay-what-you-can, 2pm; Sun mat, 2pm; Tue two-for-one. TIX \$15 adult, \$12 senior/student, \$8 child 12 and under, @ TIX on the Square.

SHAWN KINLEY Arden Theatre, 5 St. Anne Street, St. Albert, 459-1542. Arden Theatre Family Series. Mask, mime, magic, clowning, improvising and acting. Free pre-show entertainment @ 1:20pm. Post-show reception. Sun, Jan. 27, 2pm.

THEATRESPORTS New Varscona Theatre, 10329-83 Ave., 448-0695. Every Friday @ 11pm Rapid Fire Theatre features teams of improvisers.



ROCKIE HOROSCOPE

BY ROCKIE GARDINER

ARIES (Mar 20-Apr 19): Ties to various groups and casual acquaintances give the Ram a definite advantage, so even if the messages you're getting are mixed, you can't afford to ignore them. A chance to spread your influence wider than it's been, especially when you're teaching, can crop up just before the full moon on Monday. If the opportunity has anything to do with the Fourth of July, jump on it. That's when your Mars ruler, currently being energized by enthusiastic Jupiter, joins the planet of publishing and prosperity for a really big reward.

TAURUS (Apr 20-May 20): So much is going on this week, most of it stimulating your aesthetic sensibilities, that you're liable to ignore the practical applications inherent in each inspired idea. Don't. Mercury, the Aquarius sun, Neptune and your Venus ruler conjuncting in your midheaven creates a climate in which your career can really take off. If you work in the visual or electronic arts, fly a plane, program spacecraft or run a community-based organization, so much the better. Even astrologers benefit from all the heavenly Aquarian activity.

GEMINI (May 21-June 20): Every now and then the gods send a gift; the one route this weekend is a delicious, divinely inspired four-layer piece of cake. Not only does the gorgeous combo of romantic Venus and magical Neptune favour Saturn in your sign, but the intuitive Aquarius sun and mental Mercury also form a rewarding trine to the planet of responsibility. If you're looking for the best advice, listen to what your interior monologue says on Sunday when the message of the gods is clearest. Monday's emotional full moon could be confusing.

CANCER (June 21-July 22): Some Moon Children receive the goodies being beamed from Aquarius this weekend through a loving spouse, some via an inheritance, long-term investment or an insurance policy. Either way, this full moon period highlights satisfying relationships, past and present, and how they reflect on you personally. But all is not affection and acquisitions. Expansive Jupiter in your sign is being goaded by abrasive Mars in Aries to do something bold, to reach beyond your usual comfort zone so that, come your birthday, you'll exude that sweet smell of success.

LEO (July 23-Aug 22): The cheerful disposition you manage to maintain—despite the confusion you're trying to steer clear of and the promises made and delayed—receives a rousing reception this weekend. Since the moon is full in Leo, your reaction to the people who matter is what'll matter most, not only to you but to the rest of us, too. While your sun ruler is projecting such a luminous, loving vision of the Aquarian future, take that pretty picture to heart and have faith that significant others will come through for you.

VIRGO (Aug 23-Sept 22): During this four-star weekend, you could experience a "Eureka!" moment, like Archimedes, as well as get advice on love from your spirit guides. Along with a celebratory mood courtesy of the creative Leo full moon, you'll be uncommonly intuitive, inventive and romantic. Mercury's meeting with the future-oriented Aquarius sun may account for your cleverness, but it's Mercury's merger with Neptune and Venus that can attract the lover you dream about and show you how to become the artist you aspire to be.

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EVENTSWEEKLY

For a FREE listing, fax 426-2889 or e-mail listings@vew.ab.ca.

Deadline is 3 pm Friday.

DISPLAYS/MUSEUMS

ALBERTA AVIATION MUSEUM 11410 Kingsway Ave., 451-1175. Open daily 10am-4pm. Telling the story of Edmonton's bush pilots, Alaska Highway construction, defence of Russia and commercial aviation development.

DEVONIAN BOTANIC GARDEN 5 km North of Edmonton on Hwy 60, 987-3054. Open weekends. Authentic Japanese garden, nature trail, 80 acres of connected gardens. TIX \$5.75 adult; \$4.50 senior; child under 4 free. •SAT 2 (10-3pm): Seedy Saturday: Seed swap, lectures. \$2/person, free child under 4.

JOHN JANZEN NATURE CENTRE Fox Dr., Whitemud Dr., 496-8787, 496-2925. Open weekdays 9am-4pm; weekends/hrs 1-4pm (until May 17). •Exhibit room public program: Each Sunday explore a new theme. TIX \$1.25 adult, \$1 youth/senior, \$.75 child, \$3.75 family.

MCKAY AVENUE SCHOOL 10425-99 Ave., 422-1970. Archives and museum located along the river valley on the Heritage Trail. Stroll in the Victorian-era park.

MUSÉE HÉRITAGE MUSEUM St. Albert Place, 5 St. Anne Street, St. Albert, 459-1528. Open Mon-Sat 10am-5pm; Sun 1-5pm. •CONNECTED VOICES: Celebrating the women of St. Albert. Until Mar. 16. •DISCOVERY ROOM: An interactive educational venue dedicated to children and families. Old-fashioned winter fun. Hear stories of St. Albert women. Suggested donation \$2.

MUTTART CONSERVATORY 9626-96A St., 496-8755. Open Mon-Fri, 9am-6pm; Sat-Sun, 11am-6pm. •THE HEART OF EDMONTON: Until Feb. 24.

ODYSSIUM 11211-142 St., 452-9100. Open Sun-Thu, 10am-5pm; Fri-Sat 10am-9pm. Edmonton's space and science centre. •TRANSCANADA PIPELINES GALLERY: SPACE PLACE: Hands-on exhibits.

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave., 453-9100, 453-9131. www.pma.edmonton.ab.ca, Open daily 9am-5pm. •SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY: Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Permanent exhibit. •Foyer, 428-2064. THU 31 (6pm): Indigenous Education initiative presented by Athabasca University. Screening of *Yalengu Boy* (Australian film). Entertainment by Asani (acappella quartet), and the White Buffalo Drummers and Dancers. TIX \$25 adult, \$10 student. Proceeds go to AU's Indigenous Education Scholarship Fund. •TREASURES OF THE EARTH: Geology collection. Permanent exhibit. •THE HABITAT GALLERY: Glimpse the lakes, forests, prairies and animals of Alberta. Permanent exhibit. •THE NATURAL HISTORY GALLERY: •BUG ROOM: Live invertebrate display. Permanent. •THE BIRD GALLERY: Mounted birds. Permanent. •SIX-TIES: Elliot Landy's *Spirit of Generation* Dylan, The Band and Woodstock. Until Apr. 1. •TUE 29: *Loco-motion: Dances of the Sixties*: Dance instructor, Taschella Marangoni will lead you through The Loco-motion, The Swim, and other '60s dances. •Snapshots Lecture Series: Stories Behind the Scenes. FRI 25: David Mills presents *Maple Leaf Rock, The History of Rock and Roll in Canada*. FRI 1: Benedict Fernandez presents *Conscience, The Ultimate Weapon*. •Alice's Restaurant (The Museum Café), 488-7333. Open Mon-Thu 9am-8pm; Fri 9am-midnight (coffeehouse evenings); Sat-Sun 10am-4pm. Until Mar. 22. FRI 25: Lorne Wildgoose. FRI 1: Karen Gwillim. •TIX Weekend \$12 adult; \$10 senior; \$6 youth (7-17 yrs.); free child 6 and under; \$30 family. TIX (until Apr. 1) weekdays (25% off) \$9 adult; \$7.50 senior; \$4.50 youth (7-17 yrs.); free child 6 and under; \$22.50 family.

RUTHERFORD HOUSE 11153 Saskatchewan Dr., U of A Campus, 427-3995. Open Tue-Sun, 12 noon-5pm. Costumed interpreters recreate daily household activities.

KIDS STUFF

CALDER LIBRARY 12522-132 Ave., 414-5656. •Every THU (10:30am and 1:30pm); TUE (7pm): Pre-school storytime, 3-5 yrs. Pre-register. Until May 30. SAT 2 (2pm): Valentine Hearts, 3-12 yrs.

CAPILANO LIBRARY 201 Capilano Mall, 98 Ave., 50 St., 496-1802. •Every THU (10:15am): Little tales for little people, 3-5 yrs. Drop-in. Until Feb. 21.

EDMONTON ASSOCIATION FOR BRIGHT CHILDREN (EABC) Don's Piano Warehouse, 8 Riel Dr., St. Albert, 454-8846. SAT 26 (10am-11:30am): Discovery Group Series for children in Grades 5-9. Piano plumbing: How pianos make sounds and how they are tuned and repaired. Pre-register. Free to EABC/AABC members. EABC memberships available. •Alberta School for the Deaf, Sun Room, 6240-113 St., 436-0533, 433-9371. SAT 2 (10am-noon): Super

Saturday session for members in Grades 1-6. Band instrument petting zoo. Pre-register by Jan. 26. Free for members (EABC memberships available).

EDMONTON CHINESE COMMUNITY SERVICES CENTRE 429-3111. Asian-Canadian Youth Team, 11-16 yrs. Meets for two Saturday activities each month. Recreational, volunteer, fundraising opportunities. Workshops and discussions on various youth topics. Various locations. Until March.

EXPRESSIONZ CAFÉ, MARKET AND MEETING PLACE 9142-118 Ave., 471-9125. SAT 26 (2pm-4pm): The Time Flies Workshop. Live music for children and families. Free.

HIGHLANDS LIBRARY 6710-118 Ave., 496-1806. •Every THU (10:15am): Totally twos. Until Feb. 21. •Every TUE (10:15am and 2pm): Pre-school fun time, 3-5 yrs. Until Feb. 19. Pre-register.

IDYLWYLDE LIBRARY 8310-88 Ave., 496-1808. •Every TUE (10:15am): Time for twos. Until Feb. 5. Pre-register. •Every WED (10:15am): Storytime, 3-5 yrs. Until Feb. 6. Pre-register.

JASPER PLACE LIBRARY 9010-156 St., 496-1810. •Every WED (2pm): Pre-school storytime, 4-5 yrs. Until Feb. 20. Pre-register. •Every WED (1pm): Pre-school storytime, 3 yrs. Until Feb. 20. Pre-register. •Every TUE (10:15am): Baby laptimes, 1-2 yrs. Until Feb. 19. Pre-register. •Every THU (10:15am): Pre-school storytime, 3-5 yrs. Until Feb. 21. Pre-register. SAT 26 (2pm): Puppets, puppets, puppets, 5+ yrs.

LESSARD LIBRARY Lessard Shopping Centre, 6104-172 St., 496-1871. •Every TUE/WED (10am): Pre-school storytime, 3-5 yrs. Until Apr. 24. •Every THU (7pm): Family storytime, 3+ yrs. Until Apr. 25.

LONDONDERRY LIBRARY Londonderry Mall, 137 Ave., 66 St., 496-1814. •Every TUE (10:15-10:45am): Now that I'm three storytime. Until Feb. 12. Pre-register. •Every TUE (2-2:30pm): Pre-school storytime, 4-5 yrs. Until Apr. 30. Drop-in. •Every WED (10:30-10:50am): Time for twos. Until Feb. 13. Pre-register. SAT 26 (10-11am): Junior Stamp Club: Elements of an exhibit.

MILL WOODS LIBRARY Mill Woods Town Centre, 2331-66 St., 496-1818. •Every TUE (10:15-10:45am): Now that I'm three storytime. Until Feb. 12. Pre-register. •Every TUE (2-2:30pm): Pre-school storytime, 4-5 yrs. Until Apr. 30. Drop-in. •Every WED (10:30-10:50am): Time for twos. Until Feb. 13. Pre-register. SAT 26 (2pm): Silly Saturday: Dino-mite dinosaurs, stories and craft, 5-12 yrs. Drop-in. SAT 2 (2pm): Silly Saturday, 5+ yrs. Pre-register.

PENNY MCKEE LIBRARY Abbotsfield Mall, 3210-118 Ave., 496-7839. •Every TUE (10:30am): Time for twos. Until Feb. 19. Drop-in. •Every WED (2pm): Pre-school storytime, 3-5 yrs. Until Feb. 20. Drop-in.

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert, 460-4310. THU 24: (1:30-2:30pm): Parent and Pre-schooler Program: Eric Carle. SAT 26 (1-4pm): Art-Ventures for Kids: Pretty plant pots. \$2/child. TUE 29 (1:30-2:30pm): Parent and Pre-schooler Program: Dennis Lee. THU 31: (1:30-2:30pm): Parent and Pre-schooler Program: Dennis Lee.

RIVERBEND LIBRARY 460 Riverbend Sq., Rabbit Hill Rd., Terwillegar Dr., 944-5311. •Drop-in storytime, 3-5 yrs. •Every THU (10:30am): Fun for ones, 12-24 months. Until Feb. 21. Pre-register. •Every FRI (10:30am): Totally twos. Until Feb. 22. Pre-register. SAT 26 (2pm): Silly Saturday, 5+ yrs. Pre-register.

SOUTHGATE LIBRARY Southgate Shopping Centre, 496-1822. •Every WED (2:15-2:45pm): Pre-school storytime, 3-5 yrs. Until Apr. 24. Drop-in. •Every TUE (10:15-10:45am): Family storytime. Until Apr. 23. Drop-in. SAT 26 (10-11am): Junior Stamp Club: Elements of an exhibit.

SPRUCEWOOD LIBRARY 11555-95 St., 496-7099. •Every TUE (1:30pm): Pre-school storytime, 3-5 yrs. Until Feb. 19. Pre-register.

STANLEY A. MILNER LIBRARY 7 Sir Winston Churchill Sq., 496-7000. •Every SUN (2pm): Children's storytime, 3+ yrs. Until Apr. 28. •Every SAT (10am): Research central, 9-12 yrs. Pre-register. Until Apr. 27.

STRATHCONA LIBRARY 8331-104 St., 496-1828. •Every TUE (10:30am): Storytime, 3-5 yrs. Until Feb. 12. Pre-register. •Every FRI (10:30am): Time for twos. Until Feb. 15. Pre-register.

WOODCROFT LIBRARY 13420-114 Ave., 496-1830. •Every WED (7pm): Bedtime tales. Until Feb. 27. •Every MON (2:30pm): WED (10:30am): Pre-school storytime, 3-5 yrs. Until Feb. 25. Pre-register. •Every TUE (10:15am): Baby laptimes, 1-2 yrs. Pre-register. Until Feb. 26. •Every MON (10:30am): I am three. Until Feb. 25. •Every TUE (11:15am): THU 10:30am: Time for twos. Until Feb. 28. Pre-register.

LECTURES/MEETINGS

ASCENDANT BOOKS 10310-124 St., 452-5372. THU 24: Feng Shui: Children and colour presented by Nicole Marshall. \$18. FRI 25 (7pm): An evening with Jonah: Trance channeling open forum. Tracy Gusta (facilitator). \$40.

CALDER LIBRARY 12522-132 Ave., 414-5656. •Every TUE (6:30pm): Living with loss. Pre-register. Until Feb. 26.

CAPILANO LIBRARY 201 Capilano Mall, 98 Ave., 50 St., 496-1802. •Every WED (6:30-7:30pm): Computer know how. Until Jan. 30. Pre-register.

CENTRE FOR WELLNESS IN MOTION North Edmonton, 459-3908. Every 2nd and 4th Wed (6:30-8:30pm): What is foot reflexology? Come for an introductory foot reflexology session during the drop-in clinic.

EXPRESSIONZ CAFÉ, MARKET AND MEETING PLACE 9142-118 Ave., 471-6058. THU 24 (Noon-1pm): The Lunch Hour Talk: *Women and Islam: In Their Own Words* with Hawa Hassan and Karen Hamdon. Free.

IDYLWYLDE LIBRARY 8310-88 Ave., 496-1808. THU 24 (7pm): Come into our web. Pre-register.

KING'S UNIVERSITY COLLEGE 9125-50 St., 465-8331. FRI 25: Kings view Friday. Pre-register.

LIFE ENRICHMENT CENTRE 4936-87 St., 462-4491. SAT 26 (9am): Increase your prosperity.

LUPUS SOCIETY OF ALBERTA 1-888-242-9182. The Edmonton chapter of the Lupus Society has closed. For assistance contact the provincial office.

THE MARS HILL CENTRE 402-10314-82 Ave., 435-0202. TUE 29 (7:30-9pm): Wounded Heart: For adult survivors of childhood sexual abuse. 16 weeks. \$25. Pre-register. FRI 1 (5:30-7pm): Boundaries: Rebuild the boundaries in your life. 16 weeks. \$125. Pre-register.

MILL WOODS LIBRARY Mill Woods Town Centre, 2331-66 St., 496-1818. •Every FRI (1-4:30pm): Bridge players. Until April 26. Drop-in.

OPPORTUNITIES UNLIMITED NETWORKING GROUP Edmonton Chamber of Commerce, 600, 10123-99 St., (west door), 426-4620. FRI 25 (6:45-8:30am): Speaker Mari-Lyn Hudson presents *Kindness to Kolleagues Conference*. \$2. FRI 1 (6:45-8:30am): Speaker Ernest C. Bastide presents *Mediation for Small Business*. \$2.

THE PRINCE OF WALES ARMOURIES 10440-108 Ave., 415-1803. TUE 29 (7pm): Health Care Forum. Hosted by Raj Pannu, Brian Mason with panelists Wendy Armstrong and Rev. Bruce Miller.

PUBLIC MEETING Evansdale Elementary School, Gymnasium, 9303-150 Ave., 496-6126. WED 30 (7pm): The City Planning and Development Department meeting with citizens to discuss proposed changes for lands in the Eaux Claires community.

RIVERBEND COMMUNITY CENTRE 258 Rhatigan Rd. East, 413-1688. THU 24 (7-10pm): *The Soul's Journey: The Energetic Human, Meditation, Changing Your Health and Relationships*. \$15.

UNIVERSITY OF ALBERTA •COALITION AGAINST WAR AND RACISM Humanities Centre, Rm. 1-7, U of A Campus. •Every THU (4:30-5:30pm): Meeting. Everyone welcome. •INTERNATIONAL WEEK 2002 492-2692. •TELUS Centre. MON 28 (8pm): *Global Water Crisis: We Are All Downstream*. Dr. David Schindler, Maude Barlow and other speakers. Music by Asani. Pre-register. •Myer Horowitz Theatre. TUE 29 (7pm): *Plains Blackfoot Relationship to Nature*. MON 28 (8pm): *Global Water Crisis: We Are All Downstream*. Dr. David Schindler, Maude Barlow and other speakers. Music by Asani. WED 30 (7pm): *Living As If Forests Matter*. THU 31 (7pm): *Protecting the Planet: Options for Action*. Most events are free. FRI 1 (7:30pm): *Rhythms of the Planet* concert. TIX Adv. tickets. \$8 student; \$10 non-student. •ISLAM AWARNESS WEEK 709-0111. Presented by The University of Alberta Muslim Students' Association. Until Jan. 25. •Central Academic Building (CAB) Main Fl. Information booth open daily (9am-4pm). •Education North 2-115. THU 24 (6pm): Lecture, *Mohammed: The One to Follow*. •Tory Lecture Room 1. FRI 25 (7pm): Lecture, *Islam: Out to Conquer the World*. TIX \$5 @ Islam Awareness information booth in CAB or @ door. •M.A.D.E. SYMPOSIUM Fine Arts Building, Rm. 2-20, 86 Ave., 112 St., 288-5575. THU 24 (7pm): Big Design in Small Cities: a symposium on the issues of design and architecture in small cities. Andrew King (architect), Stephanie White (editor). FRI 25 (7pm): Big Design in Small Cities: a symposium on the issues of design and architecture in small cities. Barry Johns (architect), Catherine Burgess (artist). TIX \$15/day or \$25 symposium pass, student half-price. •MUSEUMS Studio 27, 2nd Fl., Fine Arts Building, 112 St., 87 Ave., 492-5834. THU 24 (7:30pm): *Folkways Alive*. •SPANISH LANGUAGE CAFÉ Parkallen Pizza, Upstairs 8424-109 St., 492-4221. •Every THU (7-8:30pm): Beginner and adv. students of Spanish an opportunity to practice conversational skills. •U OF A PHILOSOPHERS' CAFÉ Nina's Restaurant, 10139-124 St., 492-0443. SAT 26 (2-3:30pm): *Big Brother's Toys*: Are we trading privacy for new technology? Guest Kevin Haggerty; moderator Bernard Linsky. Free.

STRATHCONA COMMUNITY LEAGUE 10139-87 Ave., 427-1805. FRI 25-SAT 26 (8pm): Che Ricochet Productions presents *The Nocturnal Big Bang*. Theatre, music and art featuring The Uncas Old Boys. Hosted by comedian Alyson Smith. \$8.

WORKSHOPS

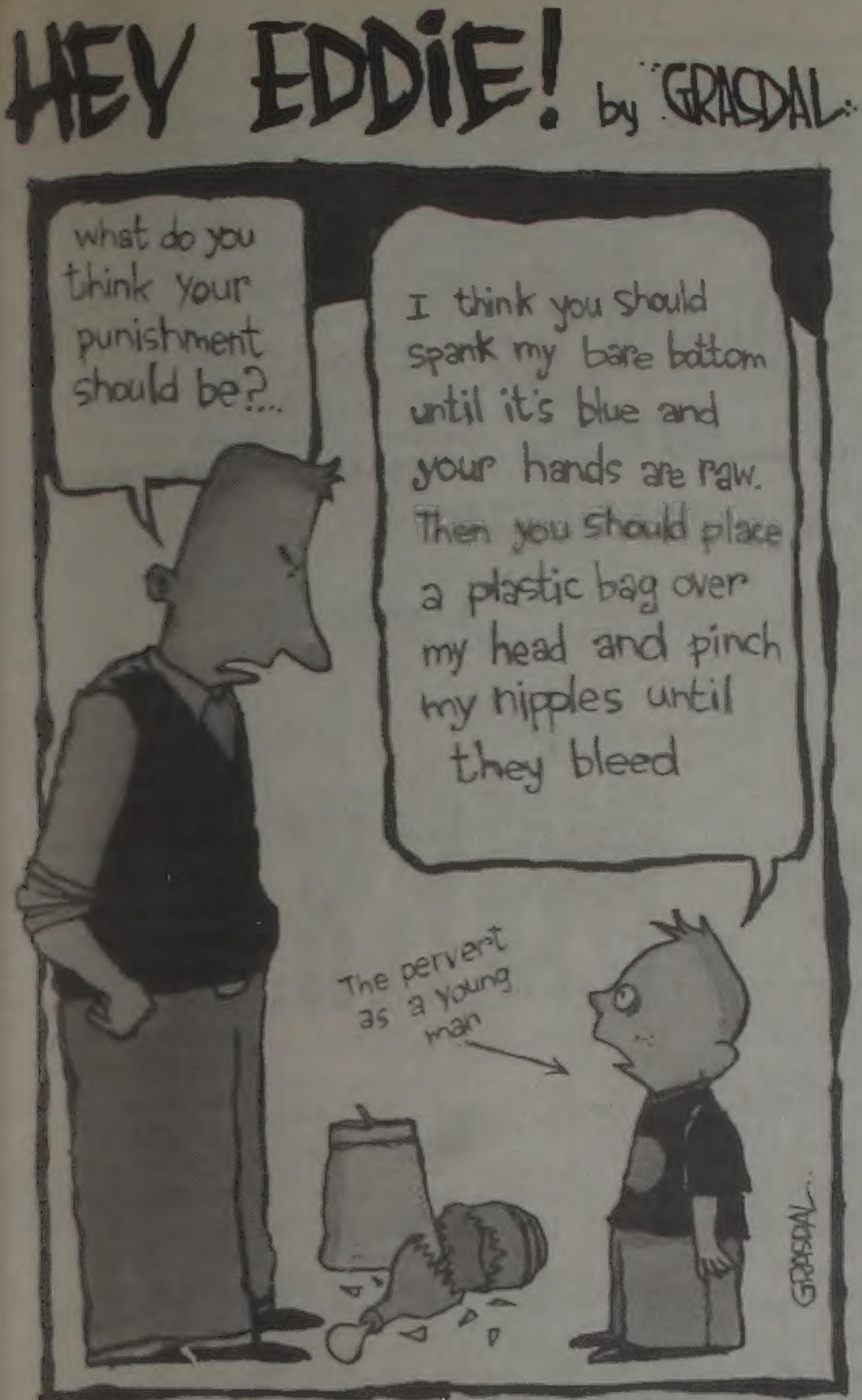
CITY ARTS CENTRE 10943-84 Ave., 496-6955. •Discover your clown, Shawn Kinley. Jan. 26, 12:30-5:30pm. •Belly Dancing. •Drawing. •Guitar. •Film fun. •Furniture refinishing. •Sculpture. Pre-register.

GRANT MACLEAN COLLEGE •Jasper Place Campus, 10045-156 St., 497-4303. •Dance classes starting in Jan. •Arts-oriented trip to London, May 10-19. \$2295. •City Centre Campus, 497-4301. •Camera Basics. Starting Feb. 12.

IDYLWYLDE LIBRARY 8310-88 Ave., 496-1808. THU 31 (10am): Come into our web. Pre-register.

JASPER PLACE LIBRARY 9010-156 St., 496-1810. TUE 29 (7-8pm): Scrapbooking. Pre-register. SAT 2 (2-3pm): Introduction to cake decorating. Pre-register.

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artists to artists

Mexico via Van. Departing mid to late Jan. Need one or two to share driving and expenses. Rob @ Ph/Fax 426-1503.

artists to artists
TAX WORKSHOP FOR ARTISTS at FAVA, 2nd Fl., 9722-102 St., 479-1671. THU, Jan. 24. Cost \$17. Pre-register. 423-5353 or 479-1671.

2002 Alberta Summer Games Visual Arts Committee. Call for Submissions. Public artwork celebrating Camrose. Deadline: Jan. 31. Info: Audrey @ e-mail: candler@telusplanet.net, 780-672-7873.

Artists - 1 live/work studio 850 sq.ft. available Feb. 1 in ArtShab, an artists' community in downtown Edmonton. ph 488-2331.

musicians

Pop/R&B//Dance/Folk Pop singers, dance groups wanted to perform for exposure at promotional shows with Edmonton Female Soul Group "Genie". Don @ 489-7462.

Looking for R&B/pop songwriter with a hit song waiting to be heard. Could use on indie release. Call Andrew @ 465-5866. leave message. e-mail ANDREWNRICE@notmail.com

15-year-old drummer seeking serious musician under 18 for pop/rock group Call Mike 916-1340.

Wanted: Bass player, piano player, trumpet and sax player. Latin Fusion-Jazz and Salsa Congress. March 12. Serious players only. Contact Tilo at 472-8927.

Looking for vocalist to complete a metal band. Must have good range, writing ability. We have var. infl. and rehearsal space. Ph Chris 488-9791.

FUTURES FEST 2002: Opportunity for musicians ages 5-21; bands 13-16, 17-21 yrs. to showcase at a festival in St. Albert. **Deadline Feb. 4.** Entry forms @ Innovations Music, 30, 580 St. Albert Rd., St. Albert.

Seeking keyboard player with personality, experience in musical theatre and jazz. If you're career minded please call Althea @ 488-4741.

Seeking open minded drummer for all original hard rock band (18-30 year). Ph evening @ 437-0208.

Female fronted alt. band w/high-powered fusion infl. rhythm section seeks lead guitarist for serious proj. Demos pref. chris@bmmusic.ca or 432-6524.

Metal band looking for versatile bass player. Must be able to adapt to different styles of speed metal. More info ph Shawn @ 489-7945 after 5pm.

The Arts Outreach Big Band is looking for a drummer for Tuesday nights, 7:30-9:30pm. Starting Jan. 21 @ Jasper Place Campus. Big band swing and jazz. For info call 497-4303.

19 year old lead guitarist looking to start glamour rock band to re-ignite the era of '70s, '80s (ie:KISS, Motley Crue). ph: 456-0976 (Justin), e-mail: durantespace@hotmail.com

Southern rock/blues vocalist looking to jam. 967-0624 or 458-2477.

Rhythm guitarist/vocalist seeking original and/or cover band (rock/alternative). Infl: Hip, Doors, Radiohead, 54-40. Call Luc @ 991-2506.

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REACH OUT AND BE A FRIEND: Lurana Shelter, an inner city shelter that provides protective emergency accommodation to women and children escaping domestic violence. Seeking volunteers, cook, child support, receptionist, household assistant, and hairdresser. Can you spare a few hours each week to help a woman or child in need? Learn new skills and gain new experiences by volunteering at Lurana Shelter. You can make a difference. For info ph Susan @ 422-7263, ext. 237, or e-mail: koles@atomenhomedome.com

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Bass player needed for working weekend country/rock band. Parry 474-4502.

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volunteers

Fight violence against women! Volunteers needed for benefit production of *The Vagina Monologues*. Contact Tracey at traceyworld2002@yahoo.co.uk for details.

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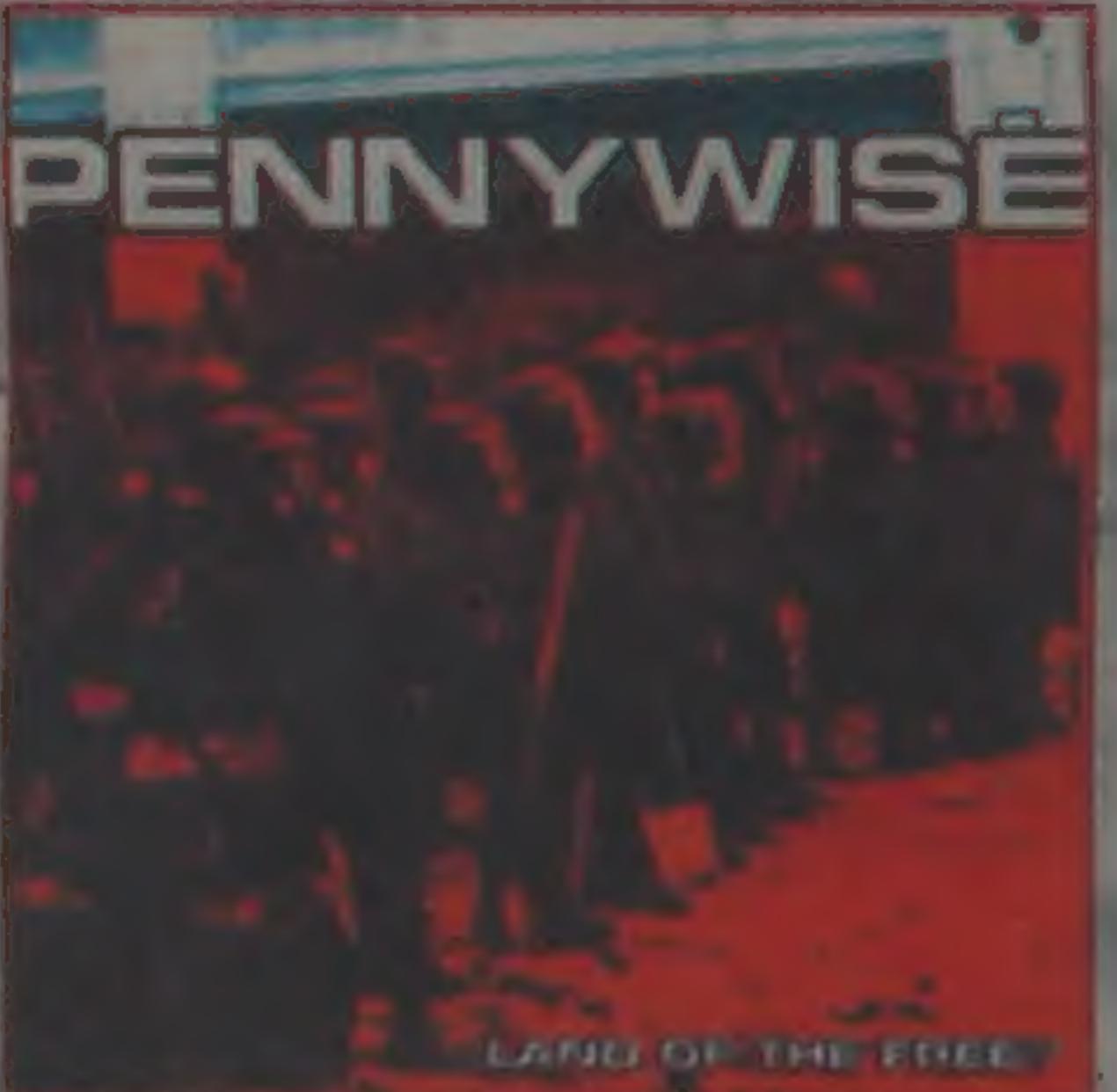
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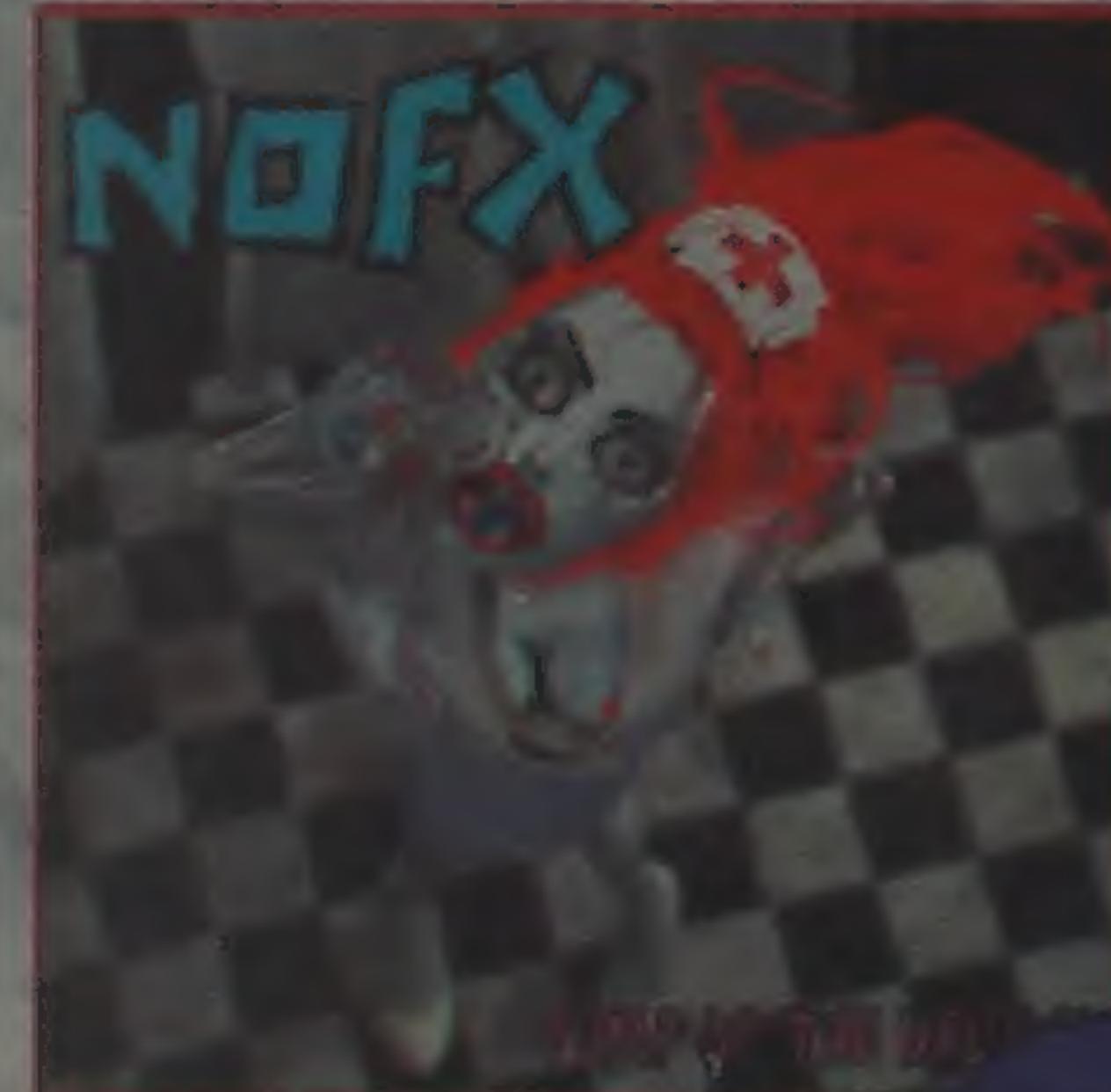
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